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JUNE
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Explanation on page 12



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The School Musician

Founded in 1929

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June, 1961

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"They Are Making America Musical"



Eugene A. Beeman of St. Petersburg, Florida

Active Member, American School Band Directors Association

Eugene A. Beeman, presently head of the music department and director of bands at Northeast Senior High School, St. Petersburg, Florida, has had varied and rewarding musical experiences in teaching and professional circles. He has degrees from Emporia State College, Kansas, and the University of Kansas City, Missouri. During his ten years with the Kansas City Public Schools he taught instrumental music in junior and senior high schools, his assignment for six years being Paseo Senior High School; professionally, he played French horn with conservatory, municipal, symphony, and stage show orchestras, and with municipal, Shrine, and American Legion bands. For five years prior to his Florida teaching he was band director and instructor in music education and theory at Wayne State College, Nebraska, and was active in both Nebraska and Iowa as a clinician and adjudicator. While at Wayne State he increased band membership to 72 with symphonic instrumentation, was instrumental in outfitting the band with both concert and marching uniforms, initiated the founding of Gamma Delta chapter of Kappa Kappa Psi, honorary band fraternity, and Alpha Pi chapter of Tau Beta Sigma, honorary band sorority, and was co-director of the college summer music camp for high school students. Since the opening of Northeast Senior High School in 1954 the Viking Band under the guidance of "Gene" Beeman has increased to 115 with a complete symphonic instrumentation, built the uniform inventory to 140, and participated with high honors in every District and State band contest. Highlight of this year's band activities was its 6-day trip to Washington, D. C., for the National Cherry Blossom Festival. Highlight of Gene's teaching experience came in 1959 when the school yearbook was dedicated to him with an inscription that pretty much sums up his philosophy in teaching: "Demanding perfection, commanding respect, leading your students in following the rules, you have made the Vikings a group of proud and spirited students

(Turn to page 33)





THE INSTRUMENT DOES MAKE A DIFFERENCE!

Milburn Carey writes: "Band directors everywhere have become increasingly selective and quality-minded in their choice of instruments. They have learned (sometimes the hard way) that first costs can be deceiving and that an instrument that is not basically well in tune, that does not hold its regulation over reasonable periods of time or that does not encourage the student to progress is scarcely a bargain at any price. Good instruments on the other hand can be a very positive factor in teaching — a source of confidence, and if you will, of inspiration!"

I feel it is very important to buy from sources with an established reputation for excellence in each given category. Purchase wisely yourself and help your students and their parents to do likewise. The instrument *does* make a difference.

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Dr. Milburn Carey, president of Phi Beta Mu national school bandmasters' fraternity, for 22 years directed the band at Phillips University, is now director of the School of Fine Arts there, and has for many years served as managing director of the nationally famous Tri-State Music Festival.



Band Directors: Ask your dealer to put you on his mailing list to receive copies of Armstrong's magazine "Flute Forum" — a publication devoted entirely to the interests of players and teachers of the flute.

Summer SEASIDE

New Boosey & Hawkes Flute Features Silver Embouchure Tone Hole Plate



Reginald Kell, one of the world's greatest musicians, and now head of music education for C. Bruno & Son, inspects the new sterling silver embouchure plate of a new Boosey & Hawkes "2-20" student flute.

The new Boosey & Hawkes "2-20" student flute with a sterling silver embouchure plate, normally reserved for professional models, has been introduced into the United States, Edwin C. Sonfield, president of C. Bruno & Son, Boosey & Hawkes and Besson distributor in this country, announced recently.

Sonfield underscored the new flute's excellence by pointing to tests recently concluded on the "2-20" under the supervision of Reginald Kell, head of Bruno's music education department.

"Kell's report on this new flute," Sonfield said, "emphasized the dramatic results the new embouchure plate delivered."

Additional features of the new B&H "2-20" are rolled tone holes for greater strength and improved pad contact, beryllium-copper action springs, and long wearing plastic pads.

The body of the "2-20" is highly polished nickel plate over nickel silver. Complete with fitted, plush-lined case, the Boosey & Hawkes "2-20" student flute will retail for \$149.50 at leading music stores.

Send us your NEWS

Selmer Introduces New Styratone Trombone Mutes

Tonal brilliance and durability are two important characteristics of the new plastic Styratone trombone mutes recently introduced by H. & A. Selmer Inc., Elkhart, Indiana.

The new trombone mutes are molded of the same plastic material as Styratone trumpet mutes, a special polystyrene material which was chosen for its resonance and tone quality.

"In addition to its excellent acoustical characteristics, this plastic is impervious to water, won't swell, warp, or fray," said Frank Bundy, Selmer musical merchandise manager. "It's also highly resistant to cracks and dents."

"Styratone mutes are exact replicas of special master models which have been carefully designed and tested by skilled musicians to meet the exacting demands of teachers and professionals", Bundy continued.

Styratone trombone mutes are available in straight, cup or wow models, priced at \$2.95, \$3.95 and \$4.25 list each, respectively. The set of three is \$10.25.

For additional information, write H. & A. Selmer Inc., Elkhart, Ind.

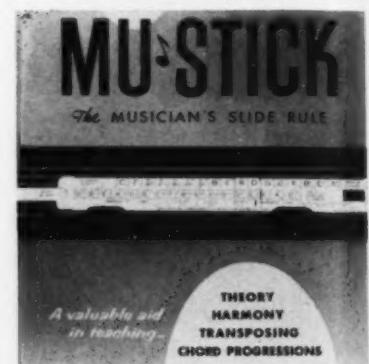
CFMIC Now Has New Silver Keys on B_b Clarinet



Now, Pure Silver Plated keys for Buffet Clarinets is the latest achievement developed by the Carl Fischer Company of New York. This is the "Coup de Gras" for the discriminating American Clarinetist, who can on request, purchase the Buffet Model R-13 in B_b and A, with pure Silver Plated keys, rings, bell and barrel rings. This plating is done at the famous Buffet Crampon factory in France, where the instrument is first being assembled. This makes for a more consistent prod-

(Turn to page 41)

Targ & Dinner Introduce New Music Slide Rule



A musicians slide rule called MU-STICK has been introduced by Targ & Dinner, Inc., Chicago 5, Illinois. It's an essential aide to the musician because the speed and accuracy of interpretation is improved.

Just as the architect or mathematician must use his slide rule for rapid calculations, so the musician uses MU-STICK for transposing and chord finding. It's easy and fun to use the MU-STICK.

You can order your MU-STICK by sending your request for No. 5621 MU-STICK to Targ & Dinner, Inc., 425 So. Wabash Ave., Chicago 5, Illinois. It's only \$5.75.

Specifications Manual Published For Buyers Of String Instruments

A new 20-page brochure has been published to assist orchestra directors, string instrument instructors, music supervisors, and purchasing agents to prepare requests for bids for string instruments. Compiled by a committee of leading music supervisors in public schools, the specifications listed in the booklet assure the purchase of quality string instruments, bows, and accessories.

Called "A Guide for Ordering String Instruments" the brochure is another outstanding, non-commercial service

(Turn to page 47)

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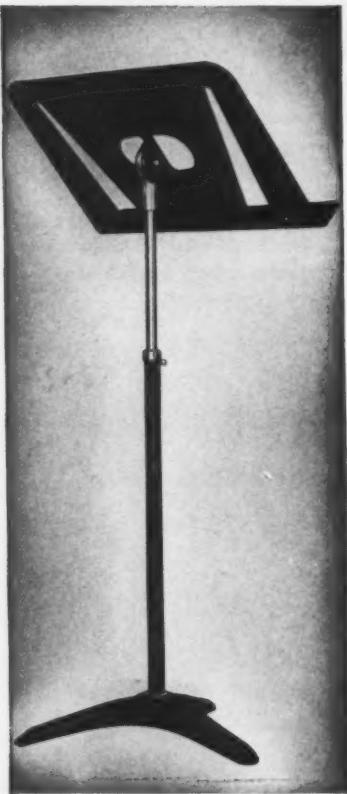
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By David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

Publishers should send all material direct to Mr. Kaplan.

Summer Vacation Checkpoints

1. To keep both instrument and player in shape, make certain that the clarinet is played often during the summer. A summer of inactivity for player and instrument spells trouble come fall. Sticky keys, ill fitting pads, et al, may be the result of inactivity. *Practice during the summer.*

2. In areas which are quite dry, the moisture content will of course be low. It may be wise, then, to place a humidifier in the case to give the desired moisture. Some professionals have achieved the same results by inserting an apple or orange peeling.

3. Damp areas also present problems. Here, the moisture content is excessive. To help remove some of the moisture, place a piece of camphor in the case. Check pads and keys often; in such areas the keys have a tendency to stick.

4. If you are at a music camp (or away from your normal climate), do not be surprised if your reeds do not seem to work. Make the change to softer or stiffer ones as the case may be.

5. Be careful about assembling and disassembling the clarinet during those busy summer rehearsals. Handle your instrument carefully and avoid unnecessary repairs.

6. Consult a competent repairman for the checking of your instrument. By checking the clarinet from time to time, expensive repairs can be avoided. Pads may need to be replaced, keys tightened and adjusted, or rings tightened. For best playing results keep the instrument in top playing condition.

7. Organize your practicing. It would not be such a bad idea to jot down a practice routine. Perhaps a particular item requires some special work. The summer could be the time to accomplish some real work. *Go to it.*

The MENC Lists

Comparing, say the 1957 *Selective Music Lists*, with the recent issue reveals some interesting information. For one thing, each category of solos has

been increased. The 1957 issue presented 28 clarinet solos for Grades I-II as against 47 in the 1961 book. Twenty-five solos were listed for Grades III-IV in 1957 as opposed to 79 in 1961. Certainly, the expansion of the list is welcome news. It is a relatively easy task to choose difficult solos, in the V-VI category. Real selectivity is necessary in the lower grade calibres to separate the decent works from the junk — and often this task presents some tangled problems. The MENC publication *Materials for Miscellaneous Instrumental Ensembles* is a needed little booklet. Listed within these eighty-nine pages are the non-standard ensembles. Thus, we find mixed woodwind duos, two woodwinds

(Turn to page 48)



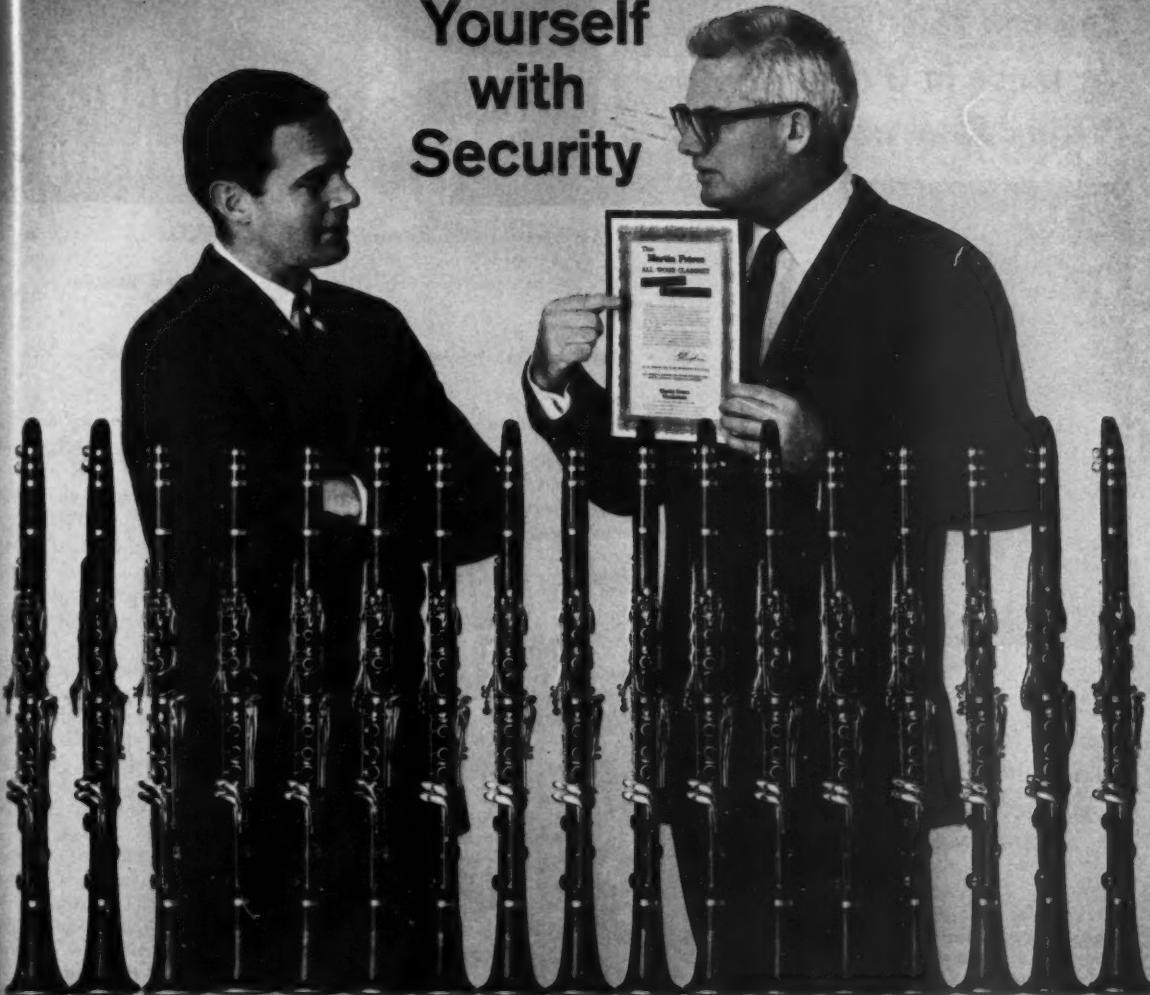
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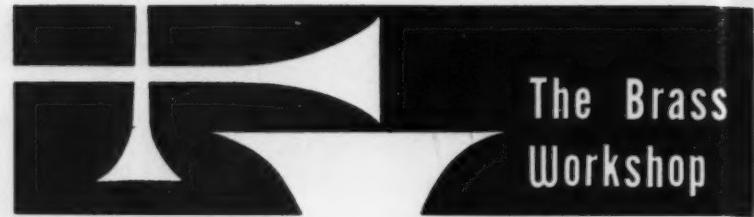
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The Brass Workshop

By Dr. George Reynolds, A.B.A., C.B.D.N.A.

Director of Arts, Interlochen Academy of Arts, Interlochen, Michigan

Publishers should send all material for review direct to Dr. Reynolds.

Solo Preparation

To prepare a solo for performance requires a many-faceted analysis and this is a most fruitful periodic experience. The analysis which should accompany solo preparation gives the player a detailed picture of the status of his musical prowess.

First, the player should check the instrument for cleanliness and first-class working condition. All dents should be removed, the instrument flushed (also the mouthpiece), and valves and casings cleaned and re-lubricated. All water key corks should be tight and all slides lubricated and in good working condition.

Secondly, the player should analyze the solo to ascertain the technical demands. These will include articulation and fingering problems, tonguing types and at precise speeds, and endurance and range demands. The logical move is to review (or learn) from similar studies in Arban, St. Jacome, or Gatti the precise techniques and re-master them at several speeds. Once these are firmly under control and responsive, the player is mentally free to consider the musical requirements of the chosen solo.

Solos are generally either a theme and variations, or a theme-contrasting theme, and a development of these ideas. You as a player should learn all you can about the composer, type of solo, period in which it was written, and the traditions which usually accompany the particular solo. You should go to a musical dictionary and learn the exact meaning of every musical term, symbol, and abbreviation to be found on the score.

Applying the above information and improved skills, it is now time to begin a musical analysis. This includes tempos, precise value of notes, dynamic variations, tone quality, phrasing, and balance with accompaniment.

Some pertinent questions you might ask yourself include:

1. Do I finish my phrases?
2. Are short notes always musical sounds?
3. Does my tempo give the selection a rhythmic buoyancy?

4. Am I in strict tempo, or do I "rush" and "drag" depending on the difficulty of the passage?

5. Have I really mastered the technical demands?

6. Do I really have confidence in the high register demands or am I pressing and "squeezing" the high notes?

7. Have I really styled the number appropriately?

Such a thorough preparation as the above makes the preparation and practice involved a wonderfully stimulating mental, musical, and physical coordination and challenge, and since every new number has some new problems, the world of music becomes a vital and marvelous experience.

It is very worthwhile to hear the largest number of players at a contest. Often once a given player performs, he feels such a sense of relief and relaxation that he fails to realize the opportunity that is present. We can all learn—one from the other—in both what and how to—and how not to. Also, the hearing of additional repertoire is very important to your growth!

In this same vein, should you see any of the following names listed for a solo or clinic performance, take advantage of the rare opportunity to go hear them. Such persons who make time available to young players are: Leonard Smith, Byron Autrey, John Haynie, James Burke, Don Jacoby, Frank Elsass, Frank Simon, James Douglass, and yours truly, as cornet-trumpet players. There are many more, and the writer means no slight if important performers are overlooked.

Many band directors have suddenly decided to provide a set of cornets for

(Turn to page 49)

NEW SOLOS for BRASS

by Charles W. Stern

write

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ever, their concern was that the boy should be started properly and they would take any necessary steps to see that he had the proper equipment.

Since the open G# flute is seen so seldom in this country, but does pop up occasionally, it probably would be a good thing to discuss this rarity. Perhaps it is not as rare as we think. It is used still with frequency in Germany, which is logical enough, since it was the open G# that was a part of Theobald Boehm's original system of fingering.

(Turn to page 49)

**The School Music Director's
GUIDE TO
FLUTE TEACHING**

by
Mary Louise Poor

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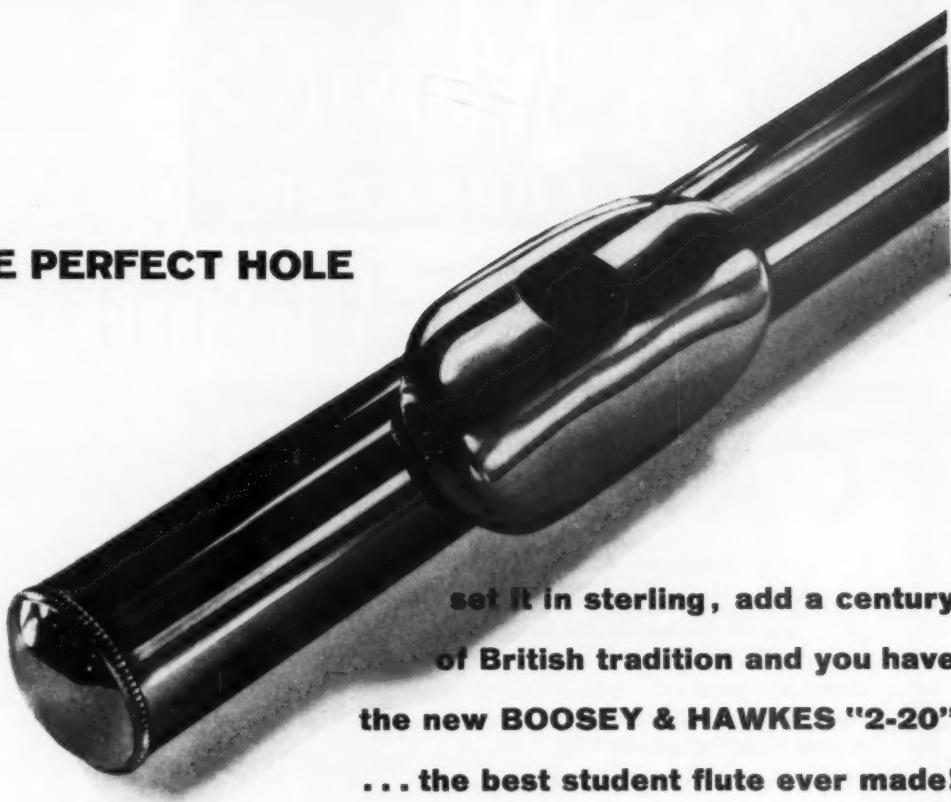
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**Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE**

for Chorus—

CAMELOT (title song) — 2 pt.-ssa-ttbb-sab-satb	ea. 25¢
HOW TO HANDLE A WOMAN — ttbb	25¢
IF EVER I WOULD LEAVE YOU — satb	25¢
CAMELOT — Choral Selection, satb	60¢

for Concert Orchestra—

CAMELOT — Selection, arr. Robert Russell Bennett (in prep.)
Set A, \$7.50; Set B, \$10.00; Set C, \$12.50

for Concert Band—

Highlights from "CAMELOT", arr. Paul Yoder (in prep.)
w/ optional chorus (satb): Camelot (title song) & If Ever I Would Leave You
Full Band, \$6.00; Symphonic Band, \$8.00

MARCH, arr. Robert Russell Bennett
Set of Parts & Conductor, \$5.00

for Marching Band—

CAMELOT (title song), arr. Philip Lang \$2.00

for Piano—

CAMELOT — Piano Selection \$1.25
CAMELOT — Easy-to-Play Piano Selection,
arr. M. Portnoff \$1.00

for Dance Band with Vocal Acc.—

CAMELOT (title song) arr. J. Warrington \$1.50
HOW TO HANDLE A WOMAN \$1.50
IF EVER I WOULD LEAVE YOU \$1.50

Chappell & Co., Inc., 609 Fifth Ave., New York 17

Reviews by David Kaplan

Steppes of Central Asia (Oriente), Alexander Borodin, arr. by Clifford P. Barnes, Shapiro, Bernstein & Co., Inc. (666 Fifth Avenue, New York 19, N.Y.), FB 5.00, SB 7.50, 1960, 8-line score.

Mr. Barnes has made an effective transcription of this familiar symphonic work. The one page, concert sized parts are clear; moreover, the ranges are conservative and the technique is easy. Very nice Class C (D).

King Arthur (Scene and Finale), Henry Purcell, arr. by Clifford P. Barnes, Shapiro, Bernstein, FB 5.00, SB 7.50, 1960, 8-line score.

The publisher is to be applauded for bringing out some decent things. Both the Borodin and Purcell should be welcome additions to the Class C repertoire. Again, the one page parts are quite clear. The ranges are safe and there are no disturbing technical passages. The alternating woodwind-tutti or brass-tutti sections bring contrast to the music. Very nice for Class C (D) groups.

Prologue and March (from Ballet Music), Walter Hartley, Interlochen Press, National Music Camp, Interlochen, Mich., FB 6.50, SB 8.50, 1960.

The Interlochen Press has been busy in recent months issuing some distinctive editions; their clarinet choir music is a case in point. The march parts are octavo size and the score, though in small print, is a complete one in C. Mr. Hartley has a number of chamber and larger works to his credit. A bristling 2/4 follows the slow chorale opening. The section is rhythmic with effective unison scoring. Class C and up.

Reviews by Ben Vitto

Toy Symphony, Leopold Mozart, arr. by Philip Gordon, Carl Fischer, FB 7.00, SB 10.50, 1960.

Through research we learn that Wolfgang's papa, Leopold, was the composer of this delightful music and not Haydn. Required toy instruments are: cuckoo (or played by any of the song-flute instruments), bird whistle, ratchet, bells, and triangle. The snare drum should be played lightly, like a toy instrument. Adding some of the pre-band instruments will make this number (a favorite since 1791) more effective. There is good cross cueing and the parts are not difficult. Class C (D).

Overture from the Ballet, The Happy Hypocrite, Herbert Elwell, arr. by Robert E. Nelson, Carl Fischer, FB 15.00, SB 22.50. (56-62 Cooper Square, New York 3).

Mr. Elwell, the noted Cleveland musi-

(Turn to page 52)

what do you look for when you buy (or recommend) a trumpet?



How do you make an intelligent choice of one instrument over another?

The first thing you see. Some trumpets simply look better than others—in sparkling finish, in attention to detail, in handsome styling.

The next thing you hear. Some trumpets have good sound. Some trumpets blow easily. The trumpet that earns your instrument dollars does both. It produces the good sound you want, while it blows easily enough for students to get out of the trumpet what's built into it.

Then you reach the intangibles. The things built into a trumpet that make it deliver good sound for years longer—the painstaking care and fine workmanship built into every King-crafted trumpet.

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The trumpet you buy should last. The point to consider is this. Over the years of its long life, the very best musical instrument costs no more—and often costs less. And it delivers better sound to your band, more encouragement to its player than a lower-priced imitation.

There are some visible points about trumpets that deserve your dollars and your recommendations. We have listed some of them as a guide for you.

- solid (not hollow) bar braces—silver-soldered to oversize flanges that are more stable, will not jar loose
- solid cast water keys, precision fit so they won't wiggle—they seat properly so there's no air seepage, no power loss
- solid nickel-silver trim—no plating to blister, peel or wear—check bottom caps, top caps, finger buttons
- top valve springs, even on student-priced models
- valves honed to 1/10,000th inch tolerance, pistons of diamond-finish hardness that show no wear after years of steady playing
- single-tongue guide that clicks in place so valves always seat properly
- most durable lacquer finish known to man, smoothly applied, with 19 times the lasting power of ordinary lacquers
- professional case with full plywood shell (no cardboard sides), heavy nickel-plated hardware, protected case hinges, bound edges, space enough for mutes and music
- and of course, above all, GOOD SOUND . . . accurate, precise, easily controlled . . . with a scale line approaching perfection . . . a sound big enough for today's demands, yet with the edge and brilliance you want



Pictured above is the King STERLING SILVER BELL Symphony Model dual-bore trumpet—a superlative instrument, newly re-designed for top artists and inspired students. Priced at just \$295, case extra. Nine models to choose, bore sizes to meet every demand. Student-priced King-crafted trumpets from \$119.50, case included. Write for free full-color pocket catalog.



KING/CLEVELAND/AMERICAN-STANDARD band instruments

The H. N. White Company, 5225 Superior Ave., Cleveland 3, Ohio

*It is believed that this is the oldest Town Band that has been
in continuous existence —*

A 123 Year Old Town Band

By Frank L. Reed
Sales Promotion Manager
Buescher Band Instrument Company
Elkhart, Indiana

About the Author

Flutist with Bohumir Kryl Concert Band for two years; flutist with Al Sweet's White Hussar Band for four years; General Sales Manager C. G. Conn, Ltd. 1953-56; Executive Vice President National Piano Manufacturers Association 1956-59; President American Music Conference for two years and board member for six years; Vice President National Association of Band Instrument Manufacturers for two years. Presently Sales Promotion Manager Buescher Band Instrument Company.

* * * *

The town band and its martial music preceded, by many years, the era of the famous concert bands in the United States. During the early days of the town bands, their music was the public entertainment, the holiday excitement, the patriotic sound and mood. "America" and the favorite airs of the day were always played. This was the music the people liked to hear.

The enthusiasm of the townspeople for the band music gave the bandsmen ample opportunities to make their services available for all kinds of public affairs. This increased and sustained the interest in the band which soon became a vital and necessary part of the community.

The enjoyment, thrill and inspiration experienced by the band members and the public increased so much that the town bands began making trips to play in other towns and this led other town musicians to organize their own bands. The music was cheerful and lively and

met the need of the time. No public barbecue or picnic was a success without band music. No political rally was over until after the band-led torchlight parade ended. The public learned of the annual fraternal memorial when they heard the band music of the procession. Memorial Day required a parade headed by the band and concluded by Taps played by the solo cornetist. Fourth of July, a hilarious day in every town, became a day of band music and of fireworks. At fairs the band was always a featured attraction.

Tradesmen, professional men, farmers, railroaders, postmen and merchants met on the common ground of the town band. They played for sheer enjoyment, fun, companionship, and personal satisfaction.

Soon after the Civil War had ended, the popularity of the town band was so great that some of the ambitious great musicians of the time, with desires for fame and fortune, organized their own concert bands to tour the country. Once started this became an important musical movement. Wherever these fine concert bands played, people wildly responded and there were enormous crowds. People would drive for miles in wagons and buggies, bringing their families to hear these famous bands. Other people would travel hundreds of miles to cities, on excursion trains, to hear them. The concerts were given at parks, fairs, "Opera Houses" and many years later in Chautauqua tents throughout the country. Band music became a national topic.

During the concert band era band leaders who had fine bands composed of the most competent musicians did many unusual things to publicize their bands and to draw crowds to concerts. Patrick Gilmore, first of the famous professional band directors, attracted enormous crowds with his "Peace Jubilee" in Boston. This was the first great band extravaganza as it celebrated the ending of the Civil War. John Phillip Sousa, the quiet, severe gentleman director, with his wonderful band in broadcloth uniforms with velvet collars was known for his marches and his immaculately white gloves. Arthur Pryor, the world's greatest trombonist and famous director of his own band, was a favorite because of his genial podium manners. Bohumir Kryl, the great Bohemian cornet virtuoso and band director, with his abundance of long hair, was said to have had hair as thick as a lion's mane. Creatore, the Italian band director, led his band with antics more like an acrobat than a band leader. Al Sweet and his highly trained band attired in white uniforms, boots and plumed hats of the White Hussars, played inspirationally and executed all stage movements in fast precision formations. Composer-director, Henry Fillmore, captivated his audiences with his personality and musicianship. In every one of these bands and those of the many other fine bands, musicianship, discipline, perfection of performance and tone culture was unexcelled. The repertoires were large, varied and difficult.



The Bedford Band in 1870, Mose E. Reed, Director. This band had been in existence 32 years when picture was taken.

band posed of many bands Patrick professional enormous in Bos- and ex- ending usa, the r, with th uni- known culate- world's director because Bohumir net vir- abun- have had Creatore, his band t than a s highly uniforms, e White and ex- fast pre- director, is audi- musician- bands and bands, mu- a of per- as unex- rge, var-

For many years, the availability of trained musicians was a problem for directors for there were not enough highly skilled musicians in this country to complete the instrumentations of these bands. Band leaders had to import fine musicians from Europe. Then as the players in the bands in this country became more proficient and became known to the directors, they began to fill the vacancies.

The successes of the famous concert bands and their national recognition and publicity helped greatly to increase interest in the town bands. These increased in size and their musicianship improved.

The names of the concert bands and many of their musicians were known to most town bandsmen and were so esteemed that they became a part of the town bandsmen's world. The high regard which the town bandsmen had for these fine musicians helped to sustain the town bandsman's interest in his own band.

It made little difference to the town bandsmen whether they heard these famous bands or heard about them. They did know their own town band played the same music. Sousa's, Pryor's, King's and Fillmore's names were on the music — they had written it.

It was the love for the band, the desire to perform in public, the satisfaction of playing the music they liked, which transformed the blacksmith into the town band trombonist, the printer

into a cornet soloist, the banker into the bass player, the express agent into the town band director. These transformations made the work days more tolerable and pleasant. The anticipation of the next band rehearsal, concert, parade, or county fair engagement became a source of conversation and comradeship for bandsmen.

The town bands of which I have written were those typical in many small towns. As the years progressed, due to the influence of the famous concert bands, the town bands became known as concert bands — a new style of band had emerged. Each summer week the concert band gave a concert on the courthouse lawn, in the band stand, or at the park, and this concert became an anticipated public event. There are many places throughout the country where this custom now prevails and where good music is played for the enjoyment of the public. In most places, however, the activities of the town bands have now been delegated to the school bands. The former town bandsmen listen to the music with no little self-satisfaction knowing that they, in some small part, helped to lay the foundation for bands and band music in America.

In Bedford, Indiana, there has been a town band for one hundred and twenty-three years. This is one example of how through the years a small community has maintained continuous band appreciation and acceptance. Similar examples can be found all over the country.

In the historical records of the town of Bedford, Lawrence County, Indiana, this is written:

"Martial music was early appreciated, and it was not long before a real brass band was organized with 20 members. It was organized in 1838 and was known as the Bedford Band."

The original constitution is still in existence and one of the signers was John Reed, my grandfather.

The record continues:

"The Bedford Band was evidently a good country band for its day and locality, for it not only played in Bedford but made trips to other places among which prominent places it appeared having been Louisville, Kentucky, New Albany and the Tippecanoe Battleground at the great Harrison Barbecue in 1840."

This Bedford Band organized in 1838 was led by my grandfather, John Reed. Around 1870, my uncle, Mose E. Reed, (known later for his own concert bands in Sioux City, Iowa) was leader. My father, Frank Reed, played in the Bedford Band for many years and led the band for almost twenty years. I became a member at fourteen and twenty years later led the band for two years. Last summer the Bedford Daily Times Mail carried a story that the Bedford Band was giving concerts on Sunday nights in the band shell at Otis Park.

The End

*I really believe it is time we educators
ask ourselves this question —*

Must Learning Be Fun?

By Rosemary Miller
Chippewa Junior High School Band Director
Port Huron, Michigan

In the February 1961 issue of the *Reader's Digest*, Senator Barry Goldwater has an article entitled "Why I object To Federal Aid to Education". Senator Goldwater says, among other things in this article, "In our attempt to make education "fun", we have neglected the academic disciplines that develop sound minds . . ." "We cannot develop . . . leaders unless our standards of education are geared to excellence instead of mediocrity."

I believe our school music programs have suffered from this attitude more than any other subject taught in school. I believe it is the least understood of all subjects, by everyone except the music teacher himself. It is difficult to explain to parents, administrators, the students themselves, that while music is meant to be "fun", that basic skills are needed before there can be much enjoyment. In the instrumental department we have been faced with trying to put out a band which could perform for civic programs at the drop of a hat, march in parades, give football half-time shows, and give several programs a year, but when we demand extra practice time, try to motivate students to practice more hours on their own and try to organize special rehearsals at noon or after school, we receive complaints from teachers, administrators and parents that we are taking too much time away from other subjects. Suddenly music is no longer fun. It is *serious*. (Ghastly fate!) I am asked, "Now, how many of our students will become professional musicians?"

Does it occur to them to wonder about the other classes in this manner? When the English, Science, Civics or Math teacher demands perfection, assigns homework, or requires a stu-

dent to come in after class for special help, is the question asked, "Now, how many of your students will become professional writers, mathematicians, or historians? No one really feels the need to inquire how many have decided to become clerks or accountants.

Why then, the objection to perfection in the music department? What do they think it takes to teach youngsters to perform together correctly in the proper rhythm, tonal balance, interpretation, and at the same time strive for the best possible tone? I am sometimes accused of having only the best students in our band at Chippewa and while many are on the honor roll each marking period, there is still a substantial group among us which is not. It is true that I have driven my band very hard to *perform*, so that the mediocre and poor students should not set the tenor of the whole attitude of the band towards our various activities. While our band does have its mediocre students, it is not *geared* to the mediocre. And, it is fun to play in our band. However, I believe that the enjoyment of music increases in direct proportion to a person's skill in it and thus the drive to improve individually, and ensemble-wise, for better and better performances.

There are very few things in music or in any department which can be performed without some skill. Familiar songs may be sung for awhile, but then new songs must be introduced. Some knowledge of rhythm and note patterns must be understood before parts may be sung effectively, and songs in four or eight parts, or larger or more difficult works such as oratorio require the most skill of all, and are at the same time surely the most thrilling choral experiences to be had.

As we introduce the elementary stu-

dents to the classroom instruments, more discipline is required to play the autoharp or tonette, or flutophone. Even the rhythm instruments, the claves, maracas, tambourines or drums must have a basic beginning of understanding of note value on the part of the player. These things all take some practice. The music teacher cannot introduce them in one session and find all students able to do it correctly. I find this is particularly true in the use of flutophones. We begin our flutophones in the fifth grade. It is wonderful to see the difference in classes! Surprisingly enough, it makes no difference what "type" of class it is; whether the students come from high or low-income families, or whether there are more high than low IQs present. It depends on their own classroom teacher, whether the class is disciplined to listen and take part, or whether the attention of the class is divided between the music teacher and other tried-and-true attention-getters of inferior size but with out-size influence among their peers. It depends upon whether or not their own classroom teacher cares enough to play along with the class and to drill them in the rhythm patterns and songs herself when the music teacher is not present. If she is, the classes are alert and interested, anxious to try to play the new pieces, the new notes and fingerings. It must be a "disciplined" class. While an arithmetic class may be taught reasonably effectively with a few slow ones in it, a flutophone or tonette class will soon become a shambles if there are "slow" or inattentive pupils in it who heedlessly play by copying other students or by watching the teacher for the clue as to when to play and when not to, rather than reading the music for themselves. Students must *discipline themselves* to watch the music and play accordingly, or they find themselves playing alone on the rests, or playing beyond the last measure of the piece.

With this need for discipline, that is, *self-discipline*, children must be helped to gain these basic skills, gently but determinedly. The classroom teacher must aid. This is what is meant when it is said that the study of music teaches better use of time and self-discipline. I would amend that to read that the study of music *motivates* self-discipline and good study habits.

I believe the success of a musical organization depends upon a director's ability to motivate and control that vast majority of average or mediocre students. If he can "whip", scold, praise, somehow *compel* them to do their very best, the very low group will catch on and try to keep up somehow,

(Turn to page 50)

Latest Report on the —

1962 UNITED STATES OF AMERICA

HIGH SCHOOL BAND

This great band will be under the direction of two members of the American School Band Directors Association: Robert Dean of Spencer, Iowa, and Everett Roberts of St. Petersburg, Florida. The manager will be Roy Martin, Editor and originator of First Chair of America. Mrs. Dean and Mrs. Roberts will act as chaperones. A Health Nurse is yet to be selected.

The United States of America High School Band, which will attend the Lions International Convention in Nice, France, and make a subsequent European tour in 1962, now has eighty-three members from thirty states. The instrumentation is well balanced for this number and will be kept well balanced as the seventeen members are added to make up the expected "one hundred member" band. At the present time, one member (or more in some cases) can be accepted on any of the instruments and a good number of directors are working on plans to fill these places.

Since only very outstanding students from outstanding bands are being accepted, it is known that this band will make a tremendous showing on its European tour. The band will play in France, Italy, Austria, Switzerland, Germany, Belgium, Holland, and England, and possibly some other countries. Tentative plans call for concerts in Nice, Genoa, Florence, Brussels, Amsterdam, and London.

The band will assemble at a hotel in New York and, after organization details, will embark for Nice, France, by air. They will spend five days in rehearsal and Lions International Convention activities, after which they will make a tour of Europe before returning to the United States.

The proposed tour is given below:

Leave Nice in the afternoon by private motorcoach along the Riviera by Monaco and Monte Carlo. Overnight stay in Genoa.

Italy

Leave Genoa after breakfast. Motor past Rapallo, Viareggio, to Pisa (Leaning Tower) and up the Arno. Arrive in Florence for dinner. Forenoon sightsee-

ing visiting the Medici Chapels, St. Maria del Fiore, Giotto's Belfry, the Viale dei Colli, and upwards to Piazzale Michelangelo for a splendid view of Florence and its surroundings. Visit the famous Pitti Palace and its precious galleries, etc. Afternoon free. Leave Florence after breakfast by Siena (lunch and visit), Lake Bolsena and Viterbo. Arrive Rome late afternoon. Forenoon visit to the Vatican. See the Vatican Museums, the Borgia Suite, Sistine Chapel, Raphael's Rooms and Loggia, Gallery of Maps, Gallery of Tapestry, Museum of Sculpture, Courtyards of Belvedere, Gallery of Paintings (especially Raphael's "Transfiguration"). Afternoon city sightseeing takes in Gianicolo, St. Paul's Outside the Walls, Maxentius Circus, ancient Roman Imperial Palaces, Theatre of Marcellus, Piazza Venezia, Imperial Forum, the Colosseum. View the Roman Forum from Capitoline Hill. Visit San Pietro-in-Vinculo Church to see Michelangelo's "Moses". Forenoon at leisure. (Motor coach will travel empty to Venice.) Leave Rome by afternoon train (dinner in dining car) Early evening. Transfer along the Grand Canal. At Venice — Forenoon city sightseeing tour, on foot, visiting the Basilica of St. Marks, the Palace of the Doges, the Ducal Palace, Bridge of Sighs, Piombi Prison, St. Marks Square, the Venetian Shops, the Glass Works, etc. Afternoon free. Leave Venice in the morning. Transfer to motor park, drive through the Dolomites by Cortina (lunch) and over the Alps through the Brenner Pass. Arrive at Innsbruck in time for dinner.

Austria

Leave Innsbruck after breakfast through the Tyrol and over the Arlberg to Lichenstein (lunch) and into Switzerland. Lucerne for dinner.

Switzerland

Day at leisure. Swiss night out. Fondue dinner party with colorful Swiss folk entertainment of bell ringing, dancing, and yodeling. Leave Lucerne in the morning over the Rhine, through the Black Forest (lunch) and by Baden-Baden. Arrive at Heidelberg (dinner).

Germany

Forenoon sightseeing tour in this romantic old town on the banks of the Neckar River, including the University of Heidelberg, one of Europe's oldest; the picturesque old castle which towers over the city, and which was the scene of the famous operetta, "The Student Prince". Also see the Student Prince's House, the Red Ox Inn, the students' prison, Ritter Place, City Hall, Carl Theodor Bridge, etc. Lunch at a typical student inn. Leave Heidelberg in the afternoon; cross the Rhine at Mainz. Arrive Wiesbaden. Spend the night. Leave Wiesbaden by Rhine River Boat to Coblenz (lunch on board). Drive by Bonn, Cologne, and Aachen, arriving in Brussels in the evening.

Belgium

Forenoon sightseeing tour viewing Market Place and monuments, Town Hall, Guild Houses, Cathedral of St. Gudule, Unknown Soldier's Tomb, Stock Exchange, Parliament, Royal Palace, Palace of Justice, Notre Dame de la Chapelle (13th Century architectural marvel), the odd and world-famous Manneken Fountain, etc. Leave Brussels in the afternoon by Antwerp and Rotterdam. Arrive in Amsterdam for dinner.

Holland

Forenoon sightseeing tour through the busy shopping center, viewing the main canals, the Rijksmuseum (visit) diamond cutting factory (visit), public buildings, churches, etc. Leave Amsterdam after lunch to the Hague (visit and dinner). Sail from Hook of Holland on the night boat to Harwich.

England

Arrive London in the morning by train. Transfer from station to Hotel. Afternoon sightseeing, including Marble Arch, Piccadilly Circus, Nelson's Column, Theatrical District, Pall Mall, the Mall, Buckingham Palace, Westminster Cathedral, Lambeth Palace, Parliament, Downing Street, Westminster Abbey. Day free. Transfer to airport. Evening by overnight charter flight, arriving in the USA in the morning.

Directors interested in placing a member in the band are still invited to contact Roy M. Martin, Manager, P. O. Box 125, Greenwood, Mississippi.

Criticism

Criticism is something one can avoid by saying nothing, doing nothing, and being nothing.

Here is a unique opportunity for students to be the adjudicator —

STUDENTS!!

Now It's Your Turn To Be The Judge!

As Told to L. J. Cooley

EDITOR'S NOTE . . . In keeping with its policy to acquaint its readers with major happenings in the Music Industry, THE SCHOOL MUSICIAN publishes this article as a public service for high school and college students.

In the months to come, student interest in drumming will receive special attention from the Fred. Gretsch Mfg. Co. The renowned instrument company has made a close study of the percussion field and has noted that there has been a marked increase in the number of stage bands being formed at the various schools around the country. Also, indications in the recording field point to a growing new interest in percussion instruments. The array of percussion record albums that have recently been released and the sales success of these albums is obvious proof of this development.

These factors coupled with the desire to keep the interest of music students at an all-time high has prompted the Fred. Gretsch Mfg. Co. to initiate a highly unique incentive program aimed at high school and college students, prospective music students, as well as professionals.

Accordingly, this program will get underway immediately with the announcement of a national "Win A Drum" Contest sponsored by Gretsch in conjunction with the release of a new Roulette album, "GRETSCH DRUM NIGHT AT BIRDLAND" Vol. II. The

album, which was recorded live, on-the-spot at the famous jazz emporium in New York, Birdland, features a dramatic "battle of the drums" with Art Blakey, "Philly" Joe Jones, Elvin Jones,

and Charlie Persip as the four drum soloists.

All four are well known Gretsch jazz drummers who have, over the years, built a strong following among students through their recordings as well as their in-person night club engagements. The album, according to the Gretsch people, is a perfect demonstration of contrasting drum techniques whereby the listener can actually hear each individual performer solo and then "battle" it out against each other.

The Gretsch "Win A Drum" Contest will be based on this album and will work in the following manner:—

Every Roulette, "GRETSCH DRUM NIGHT AT BIRDLAND" album and jazz album leaving the record company's plant will have a special entry blank enclosed. The contestant will be asked to select one of the four drummers that he likes best on the album. He must then explain in forty words or less why he has made his particular selection. The contestant's reasons may be based on the drummer's technique, style or because of a specific solo performance heard in the album. A panel of judges chosen by Gretsch will determine the winning en-



Here is Fred Gretsch, Jr., President of the Fred Gretsch Mfg. Co., showing the trap drum set, valued at more than \$600.00, that will be presented to the winner of his unique contest for students and professional musicians.

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try based upon clarity and originality of thought.

Gretsch will offer the winning contestant a complete Progressive Jazz Drum Outfit with an entire set of K. Zildjian Cymbals. The value of the first prize is over \$600. Second prize will be awarded through the courtesy of Roulette Records, Inc. The record firm will give twenty-five jazz albums from their famed "Birdland Series" Jazz catalog of recordings. The albums are worth over \$100. As third prize, Gretsch will offer the winner a 20" K. Zildjian Cymbal, worth \$58.

Fred. Gretsch, Jr. explained that the contest holds special interest for the student since it has been designed to take full advantage of the importance of recordings in developing student interest in drumming.

The purpose of the contest as outlined here is that each entry in order to intelligently answer the contest rules, must study the recording and take into account the technique and style of the four drummers heard in the album. This means that each entry will automatically become someone who has taken time out to study and evaluate the performance of four different drummers. He has, therefore, gained for himself an educational value through listening to this album and participating in the contest.

Another purposeful reason for the contest is the attention it will give to the annual Gretsch Drum Night At Birdland event. This yearly drum night affair has become so popular with students that the company has been deluged with requests to hold the event on more than a once-a-year basis. Both Gretsch and the management of Birdland have noted that students from all over the country attend this annual drum ritual.

The Fred. Gretsch Mfg. Co. and Roulette Records plan an all-out, full scale promotion in connection with this contest. Special concentration will be paid to music schools and students and, according to Gretsch, additional incentive plans for students will in the months to come be unveiled.

Fred. Gretsch, Jr. concluded, "THE GRETSCH 'WIN A DRUM' contest is only one facet in our carefully prepared program to stimulate a greater interest in percussion instruments and drumming in 1961."

The Gretsch "Win A Drum" contest will end Sept. 7th and all entries must be post-marked no later than this date. Anyone interested in any questions or further details concerning this contest is requested by the Fred. Gretsch Mfg. Co. to contact Mr. Phil Grant, Director of Advertising for the company at their offices at 60 Broadway, Brooklyn 11, N.Y.

The End

WHAT ASBDA MEANS TO ME

By Elden B. Samp, ASBDA

Sec.-Treasurer South Dakota Bandmaster's Association

Instrumental Music Instructor Flandreau Public Schools

Flandreau, South Dakota

ASBDA, an organization of band men living in every area of the United States, is fulfilling a need that has always existed . . . a need to coordinate and raise the standards of music education through which every future generation will benefit.

I began directing bands in South Dakota at a time when our state was just beginning the road to recovery from both the depression and a great drought. There was a great surplus of classroom teachers and school administrators, but few band directors and even fewer organized music programs.

In no matter what size town a teacher undertook the responsibilities of directing a band, he started from "scratch". There were very few instruments (rarely any good ones), little music in the library and many enthusiastic would-be musicians.

Music programs were beginning to bud when World War II took its toll in all schools as they were forced to curtail or even drop their instrumental music programs. Following the war, the rebuilding program began in earnest. The job was difficult and there were few agencies or organizations which gave the inexperienced director help and encouragement. As a result of this need the South Dakota Band Director's Association was organized. This association and the others like it in surrounding states, gave the band director an organization through which to seek advice, attend clinics, and coordinate music programs within the state. Through this group such projects as grade contests, South Dakota high school All-State band and other music activities became successful media in raising standards of music education.

Early in 1953 one of the respected band directors in our state, a close friend of mine, sent me a letter con-

cerning a new organization in the United States for music educators. To some people, this organization loomed as another place to pay dues and satisfy the ego of a few who would like to be top brass, but to those who studied the aim, objectives and constitution carefully, this new organization could be the culmination of a great need in music education.

Thus the formation of the ASBDA was another step in progress as it fulfilled these and other important functions for the band man on the national level. In addition to its basic constitutional purposes, ASBDA provides evaluation of music literature and teaching methods through which every band man in the country will benefit.

In a few years my own son plans to become a high school band director. He will find a smoother road to good music education due to high standards of education he was required to meet on the high school and college levels, organized programs and activities, and helps of every kind offered through such organizations as ASBDA.

Secondary to the educational value, ASBDA has provided a fine social relationship through its membership. Aside from the enjoyment of meeting and personally knowing the other members through convention attendance, I meet these fellow musicians at clinics, band camps, music programs and other social and educational affairs throughout the country and have immediately recognized friends. My family, also, has made everlasting friends through other ASBDA families they have met while attending the fine conventions.

To me, ASBDA is a brotherhood of musicians working toward superior music education through which the boys and girls of America will benefit forever.

The End

It takes plenty of hard work, but —

We Have A Jr. High School Band and Orchestra

By Robert C. Marinice
Director of Music
Lawrence Township Schools
Trenton, New Jersey



Robert C. Marinice

This is not a treatise on the teaching of Junior High School instrumental groups but rather a look into one avenue of approach to having a completely instrumented band and orchestra in any Junior High School of 500 students or less. In revealing the planning and development of this program, it is hoped others may benefit.

Lawrence Township, Mercer County, New Jersey, has a school population of 1,850 with four elementary schools and a Junior High School of 475. Each elementary school has its own orchestra (actually violins with winds and percussion) and these instruments are owned or rented. Students begin lessons in fifth through ninth grades in September and fourth grade during a five week summer instrumental school.

All seventh grade wind and percussion students who have studied six months

or more in the lower grades become members of the Monday and Friday Band, which rehearses the fifth or activity period. The Junior High School has a seven-period day, beginning at 8:51 and terminating at 3:17. A "peer" or select band rehearses the fifth period on Wednesdays and a selected small wind and percussion ensemble rehearses Monday afternoons 3:30 to 4:30. All seventh grade violin players who have studied for six months or more in the lower grades join the regular orchestra. It rehearses once a week from 8:15 to 9:10 a. m. alternating between Wednesday and Thursday mornings so that the same daily academic classes are not affected every week. The school runs an alternate schedule this day and the first three morning periods are shortened by several minutes. A small selected string orchestra

rehearses Friday afternoon from 3:30 to 4:30.

All Junior High School wind, percussion and violin students receive group lessons according to their progress in various method books. Each instrumental student, fourth through sixth grade, is also taught individually each week. I hesitate to name methods because many good group method books are now available and those of us who are teachers must know by now that it's not the method but the teaching that is important. (Information regarding method books furnished upon request). The student, properly placed, receives his group lesson once a week before school from 8:15 to 8:45. It is short but "one thing" is given for musical growth and no regular classwork is interrupted. This is important to the administration because of the present-day academic stress. All attendance, lunch, and milk orders are taken and reported to the office each morning after the sessions by the director. It must be noted here that students who study privately are not taught in school. This is arranged to avoid teaching conflicts with school recommended private teachers.

All violas, cellos, string basses, French horns, double reeds, tubas, etc. are begun in seventh grade for many reasons, both physical and otherwise, but mainly because they are needed in the band and orchestra to give the participating students the experience of playing with and hearing the true band and orchestra sound. These instruments are purchased by the school and most of the students who play them are doubling on other instruments. String players are encouraged to play winds and vice



These four young people make up the percussion section for both the band and orchestra.

versa. Students beginning on these and other instruments (rented or owned) are given lessons before school, during study periods, lunch periods and, in many cases, during the General Music Class. Again, no academic time is lost for any of the lessons.

Four years ago there were few orchestra strings. Now there are 60 and this is how it was done. The administration was approached about purchasing some stringed instruments and setting up a schedule for string classes. Since our seventh grade classes are grouped homogeneously, it was decided that the upper two groups (numbering approximately 30 each) would be used each year. Students are selected from these two classes. Those who already played an instrument and those having previous instrumental experience for a short time are eliminated. The remaining students study the instruments of the string family. It must be pointed out here that students who get this instrumental experience would normally be receiving General Music which is required in the seventh grade for a nine week cycle. However, this program is approved by the administration as excellent General Music and meets time requirements.

The students are not given a choice as to the instrument they wish to play but are fitted instead physically to the instrument. Demonstrations are performed by the teacher on each instrument and excellent recorded examples of the members of the different string family are heard. (The complete orchestra records by Wheeler Beckett are

used). All string instruments are school owned and assigned to each student at no cost. Classes meet five times weekly for the nine week cycle and the instrument is not allowed to leave the school. At the conclusion of the cycle students are encouraged to pursue further study on their instrument one period weekly and *ninety percent do continue*. Students are, for the first time, allowed to take the instrument home for practice. He can now play several selections and his instrument is more enthusiastically received as it comes through the kitchen door.

None of the seventh grade string class joins the regular orchestra during the school year. The next year, the same string class, instead of taking eighth grade required General Music for the first nine week cycle, continues its string study five times weekly beginning in September and at the end of the cycle successful students are invited to join the orchestra. Both seventh and eighth grade string classes, regardless of whether the student makes the orchestra or not, are scheduled as a unit weekly for the remainder of the year and valuable string growth is achieved by performing superior string ensemble material. (This will be supplied upon request). Upon reaching the ninth grade, the same string class, instead of being scheduled for required ninth grade General Music, plays string orchestra literature for a half year, two periods weekly, and during study periods small ensembles are formed whenever possible.

In the span of three years several

string class methods are studied and work in the positions is given in eighth and ninth grades. So, at present, three string orchestras (one in each grade) and several small string ensembles are rehearsing weekly. Instruments are used sometimes by three students. I will never be without strings for the orchestra because each year a new seventh grade string class is started and all of the better wind and percussion players of the band are added to the orchestra to complete its full instrumentation.

Environments have some influence but beginnings like the aforementioned are possible anywhere, where administrative cooperation and hard work is involved. The Junior High School has one instrumental teacher, who also covers the lower grades, and one vocal teacher. We were confronted with the need for additional teachers but this was partially relieved by close cooperation with a neighboring state college which now provides the township with undergraduate students teaching privately at nominal fees. While this took up the slack for an interim period we are now moving toward additional faculty at a pace easily borne by the township because it is not being required at once but rather through a planned four year program.

Because many teachers prefer the early grades for beginning students on all instruments it might be proper to supply a list of the musical achievements of the various Junior High School music groups, at the same time realiz-

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(upper left) Here are our cellos and string bass sections. (upper right) We have a fine group of first and second violinists plus violas. (lower left) Our woodwind group is becoming quite complete. (lower right) The brass section is becoming very well balanced.

This new organization has many uses and can be very educational

The High School Stage Band

By Harold L. Hillyer, A.S.B.D.A.
Band Director
University City Senior H. S.
University City, Missouri

Nineteen-sixty was one of those years of great importance and stride, a year when new sprouts were taking on discernible shape while the wrinkles that precede withering began to become apparent in some of the accepted phases of jazz.

It was a year of portents rather than a year of culminations. What there was that was new during the year amounted largely to shiftings and shufflings that may be the first indications of important developments in the early '60's or, possibly, only a stirring of iridescent effluvia on the surface of jazz.

In the past few years, we have all become aware of the quantity of jazz that is finding its way into the life of the high school student and the enormous amount of publications that are now on the market which are adaptable for high school stage bands.

The high school, obviously spurred by what must be recognized as the focal point of creative stimulation for jazz, has brought on the birth of the stage band or dance band. If the stage band is incorporated in the over-all music program, then a completeness is attained. The time has come when we can no longer neglect the complete music education program of the student. In his life must come the aesthetic values of music and will this not be complete with the acceptance of the stage band?

The influence brought on by students for the medium of the stage band does not alone warrant its conception in the music program. However, proper guidance must be one of the first prerequisites. The simplest and by far the most advantageous solution for all

concerned is to channel the student musician's interest for popular music into a useful organization — namely an official high school stage band.

As an avocational or leisure time activity, the stage band affords opportunities found in no other phase of music. The purpose of the stage band is most strongly fortified by the benefits de-

teaching of discipline, building of morale, and providing vocational training. This group should, however, be placed in proper perspective in relation to other groups in the music department.

Since the popularity of the stage band is likely to be universal in the department, strong emphasis must be placed on obtaining membership. The first main criterion for membership is that *each student be a member of the concert band*. Membership should be on a voluntary basis and through extensive auditions. For any stage band to be an integral part of the music department, the usage of vocal groups, individual soloists, dancers, and other special groups should be incorporated within its structure. To present an effective and entertaining show or assembly, the usage of these small groups will greatly augment interest, and give more students an active part in the presentation of the show.

Today there are stage band programs in the curricula of more than 5000 high schools. Students enthusiasm has made stage bands the fastest growing part of music education, and there will surely be increasing pressure from students to begin similar programs in other schools.

Why the Stage Band?

The development of the stage band affords students the opportunity of working in a medium through which they can find a controlled outlet and a practical application for their desire of modern popular music. It is of course, understood that this medium is supervised at all times.

The stage band forms a small and



Harold L. Hillyer

rived from participation in it by the band students, creation on incentive to practice and improve technical skills, buildings of technical skills, promotion of reading ability and feeling for good intonation, provision for creative ability, developing initiative and leadership,



Here is the outstanding 1961 University City High School Stage Band from University City, Missouri, which is under the direction of Harold L. Hillyer, A.S.B.D.A.

mobile organization suitable for many programs and occasions for which larger ensembles would be inappropriate. The stage band can become an *effective public relations medium* for the entire instrumental program if the group is available for civic and community projects.

The stage band should be an organization which is used as an educational tool in any music program. To be an effective organization a total utilization must be realized in all the arts — music — dance — vocal, etc. In giving total experience to all arts, the stage band then benefits the whole rather than the few. The objective should not wholly be the night performance but the basic concept should be to appreciate and distinguish good from poor.

The material for stage bands should include as many styles and types of literature as possible. Music should be chosen which appeals to the imagination and emotions of the youth who is to play it. That part of the music which will be performed publicly should be of a nature that will help sell the music program to the public.

Criteria

Some such criteria should be a guide in choosing material for the stage band and broken down into three categories. We should explore the musical worth, the pedagogical value, and the technical features.

In musical worth, consideration should be given in this vein, 1) is it musically worthwhile? 2) is it in good form? 3) does it have good melodic ideas? 4) what are its interpretative possibilities? 5) does it have interesting inner parts? 6) is it good orchestration? 7) does it have audience and student appeal? 8) what of its harmonic structure? and 9) if arranged, does it maintain the spirit of the original?

The pedagogical value must show interest to youth, be a valuable type of musical literature, have interesting parts for all instruments, challenge the players, have educational value to all concerned, be adaptable to the future growth of the organization, and benefit the student in his over-all music experience.

Technical features which can benefit the student and stage band growth should have well classified tempi, keys, range, articulation and markings, rhythms, dynamics, and be well edited.

After the main criteria has been sought and conquered, then the advantages to the student must be carefully planned and understood. The advantages are many-fold, such as the critical and intelligent analysis given to the selection of arrangements which brings forth music appreciation of the better types of popular music. Good musicianship will be attained through proper leadership and a vocational or avocational training could develop from this activity. A sense of responsibility by the students toward the stage band can be given by the director. In this more delegated responsibility can be given to the students themselves in working out engagements, setting up the program, and working out the details of the over-all program. Last but not least, the stage band will give a well-rounded music education program for the student and the student must come first.

Purpose and Place

Basically we have set up the criteria, the whys, the hows, and other benefits of the stage band. Therefore, consideration should be given to its place and purpose. Everyone has a basic concept in regard to the placement of the stage band. Because of an already heavy schedule in the school day, the stage

band can be effectively rehearsed before or after school hours. This in itself makes this organization extra-curricular. At no time should any one organization predominate in the over-all music program. Therefore, the stage band can become a big factor in the whole music program insomuch as no over-emphasis is brought about through this medium. Regularly scheduled rehearsals must be maintained at all times.

With the stage band as an outlet for the more popular styles of music, the symphonic band can concentrate on popular concert music.

When this group is placed in proper perspective in relation to other groups it will survive in its own orbit. Its place is to play for school sponsored dances, assemblies, and other programs where a large group could not adequately perform. One such activity which we have greatly expounded has been the Annual Stage Band show, which is given once a year. The director writes the script for the show and can give a chronological show, a jazz show, a 1930 show, or other basic ideas which can be incorporated in a presentation of this type. Our shows have been entitled "Dimensions in Jazz", "Jazz in University City", and "Jazz U.S.A."

In these shows the basic idea has been to give a production incorporating dance, vocal groups, and instrumental. The shows have been organized to give as many students as possible, the opportunity to perform and yet stay away from the realm of the school operetta. After the night show the school assembly program is presented. This has been met with excellent approval, audience appeal, and enthusiasm from all concerned.

These shows cost money, and there are numerous ways to finance them. Our procedure is to play for a set num-

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THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND Directors Association

ASBDA PROFFERS MUSIC NOBILITY AT CLEVELAND

By Phil Fuller
ASBDA Editor

Last month's column was an advance notice of the roster of clinicians who will present their symposia at the Cleveland convention next December. When the roster of musical events is completed with the large and small ensembles to perform, we find a tally of artists and artistic ensembles which are all-encompassing in variety and noble in stature. One of the most widely acclaimed instrumental ensembles in the United States will provide the musical fare at the grand banquet. This being an Ohio convention the ensemble could be none other than the world-famous Oberlin Woodwind Quintet.

The quintet is comprised of the major teachers of their respective instruments at the Oberlin Conservatory of Music. Their concert performances have established them as one of the world's finest instrumental ensembles. In their recent concert at the Cleveland Museum of Art, music critic, Herbert Ellwell, had this to say: "Their playing can hardly be surpassed anywhere in the country. Praiseworthy was their unanimity of purpose, their sharpness of de-

lineation, their attention to the minutest detail, while not overlooking the broader aspects of style and form."

One of the aspects of the American education system which is always a source of amazement to foreign visitors is the standard of artistic performance achieved by our musical units not only in our great conservatories but also in our liberal arts colleges and universities. One of the outstanding Collegiate ensembles is the concert band from the Ohio State University.

The concert band is under the direction of Dr. Donald McGinnis, professor of music in the Ohio State University School of Music. He has been a member of the band and woodwind areas since September, 1941, except for four years in the Navy during World War II and a year's leave of absence while studying at the University of Iowa.

He attended high school in Wadsworth, Ohio, and was graduated from Oberlin College in 1941 with the degrees of Bachelor of Music and Bachelor of Music Education. He received the Master of Arts and the Doctor of Philosophy degrees from the State University of Iowa.

Dr. McGinnis has established himself as one of our outstanding band directors, clinicians, and soloists on the clarinet and flute. His long-playing record,

"Clarinet Contest Music" is distributed by the Selmer Band Instruments Company. He has composed several pieces for small woodwind ensembles, and his *Symphony for Band* was given its first performance on February 14, 1954, by the Ohio State University Concert Band. He is a member of the American Bandmasters Association, College Band Directors National Association, and Kappa Kappa Psi, band fraternity.

John Philip Sousa Memorial

The Board of Directors of the John Philip Sousa Memorial, Inc., met recently at the home of Col. William F. Santelmann to receive a progress report and to discuss ways and means of bringing into being the establishment of the home of John Philip Sousa in Washington, D. C., as a national memorial and Sousa Shrine and Museum. It was obvious that even though a good start has been made toward the attainment of this goal, there is still a great deal to do before this is realized. The basic problem is simply that of raising the necessary funds to carry out the carefully and meticulously laid plans for this project.

All of the band associations which were in existence at the time of the

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OHIO STATE UNIVERSITY CONCERT BAND . . . This magnificent organization will present a concert before the ASBDA National Convention at Cleveland, Ohio next December. The band is under the direction of Dr. Donald McGinnis.

President's Letter To Our Members

I would like to discuss with you this month another of the responsibilities of the membership that pertain to the annual convention.

We have said officially that these conventions or convocations held yearly in the various sections of the country are extremely important to the ranking that we have established as the leaders in the school music field. Yet if we think of it in a more critical light, the membership are the real people to inherit the good that can be derived from these meetings. These actually become a study in depth of the educational values that differentiate us as individuals from that thin barrier that divides success from failure, in our own communities. In general the benefits can be categorized in the following manner:

1. The acceptance of a mutual comparison of ideas and convictions as they vary from state, district and community.
2. To allow for a complete catharsis of superstitions, suppositions and foibles that exist between members in various sections of the country and tend to act as mental blocks to the consistent development of the school band movement.
3. The further broadening of the base of skills and teaching specifics in our accepted profession.
4. The blending of new friendships as we mellow and deepen the older ones that are so often taken for granted.
5. The study of the new critiques and devices in the field of education and how their results will effect our pro-

grams in music on a local, state and national level.

6. The results gained from sheer joy, appreciation of skills and the fulfillment of an aesthetic desire from a musical performance well done.

Because we believe so thoroughly and resolutely in these items, we have said that attendance at conventions must be at least every three years. I hasten to add that this rule was not conceived or dedicated to the penalty of any person or persons. It was, however, done in detail and with a great deal of study and it not just an idle gesture or a figment of someone's imagination. The original premise was to give the membership an opportunity to express their good faith and dedication to an ideal which they themselves accepted when they requested membership in A.S.B.D.A. We, as members, said this would tend to separate the Active member from the so-called 'card carrier' who joins anything and everything regardless of its objectives, but wishes to give of their abilities, time and experience, to none.

In lieu of these facts, we have asked that absenteeism be prefaced by a letter to the Attendance Review Board, prior to a convention. Again, I hasten to add that this is not done to penalize anyone, but rather that we give the member an opportunity to express his faith and responsibility for active membership. This is done in the same light that we ask an excuse of our Band students who absent themselves from an important rehearsal. A request for courtesy and

respect, is our only motive. As far as I know, no excuse has ever been refused. Those people who have felt the sting of penalty are only those who have not taken the time to fulfill their responsibility to both themselves and to the American School Band Directors' Association.

To elongate this thought, I remind you that no rule or regulation exists in A.S.B.D.A. that has been devised as a degree of permissiveness of penalization but rather that they give the member further opportunity to spell out the degree of interest and desire they have in the area of betterment of school bands in America.

We hope that this summer vacation will prove to be a happy and prosperous one to you all. If you do change positions during this time, please write us and keep us informed of your new address. A general bulletin will be forthcoming in the early fall and the souvenir program to follow shortly after. I am sure you will not wish to miss either item.

We sincerely wish to be of the utmost service to you, the members. We cannot do this adequately unless you keep us informed on all topics. We shall remain at our desk all summer so that we may be of service to you, if you so desire. Thanking you for your continued support and consideration of our program, I beg to remain,

Sincerely



Mac E. Carr, President



DR. DONALD McGINNIS
Director, Ohio State University
Concert Band



OBERTON FACULTY QUINTET . . . Roger Willoughby, Flute; DeVere Moore, Oboe; Robert Taylor, Horn; Kenneth Moore, Flute; and George Wain, Clarinet. This nationally famous ensemble will perform at the ASBDA Banquet in Cleveland next December.



National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

Convention at Notre Dame

The National Convention is being held on Friday, August 4 and Saturday, August 5 on the campus of the University of Notre Dame.

The meetings this year have been very well planned by Mr. Bernard Qubeck, Program Chairman. The program has been integrated into an effort that is compact and essential. There will be no lulls or filler spots in the 1961 Convention at Notre Dame.

The morning of the 4th will be taken up with the Board of Directors' meeting. The Board will also meet with committee chairmen and divisional chairmen in order to correlate the business agenda and to facilitate the committee reports.

The most difficult decision for members attending the convention will be the selection of which committee discussion group to attend. Every NCBA Committee has experienced considerable revitalization during the past year and each has important contributions to make to the association. The results of their efforts will be made available to all members in the Convention Proceedings as well as at the convention.

Eight discussion groups will be held. They are the Constitutional Committee headed by Robert A. Elliott, the CMEA Liaison Committee headed by Bernard Qubeck, the Program and Literature Committee headed by Adam Lesinsky, the Public Relations Committee headed by Sister Mary Urban, the Salary, Budget and Tenure Committee headed by Frank B. Herring, the Standards Committee headed by Thomas Jotte and the Summer Band Camp Committee headed by James F. Herendeen.

The chairman of each group will present the results of their discussion meeting to Vice President Mertens. Bro. Mertens will correlate this information, together with previously submitted yearly reports, to compile his "Report on the Committee Discussion Groups".

After this session President O'Brien will make his final report to the membership. Mr. O'Brien served as the founding president of the association

maintaining that position until the close of the 1961 convention.

Following the "Keynote Address" the first business meeting will be held. This meeting will be the first restricted meeting of the convention and is for the NCBA Membership only.

On August 5, the membership will start the day with a special Mass at Sacred Heart Church.

The first session of the day will be "Guidance Through the Band Program" conducted by Robert Shemly of St. Joseph's College. This session will be followed by a discussion, "New Horizons for the Symphonic Band and the Wind Ensemble".

After lunch there will be a sight-reading session of new band literature, under the guidance of Adam Lesinsky. A new feature of the reading will be a period of evaluation.

The final phases of the 1961 Convention will be most important to the overall success of the convention and the NCBA.

Following a continuance of business the various Committees will make their reports and, finally, the election of president and vice-president. (This meeting is restricted to NCBA members only.)

The Nominating Committee has suggested the following candidates:

President — *Mr. Bernard Qubeck*, St. Joseph's College, Rensselaer, Indiana

Vice President — *Mr. Frank B. Herendeen*, St. John's University, Collegeville, Minnesota

President — *Bro. Glennon Mertens*, SM, McBride High School, St. Louis, Missouri

Vice President — *Mr. James F. Herendeen*, School City, South Bend, Indiana.

The floor will also entertain nominations by members present.

After the close of the convention the NCBA Band Camp will be held at Quincy College, Quincy, Illinois. The camp will be staffed by NCBA members and will last from August 7 until August 14. Although the camp does not start

until August 7 campers will be registered and housed on August 6.

In the past the camps have been a wonderful experience to both the staff and the campers. From preliminary reports it will be a much improved camp this year, thanks to Chairman Herendeen and Camp Director Mertens. Bro. Mertens has served most ably as spiritual director and faculty member in past camps. He has utilized this experience to the utmost in preparing a fine camp. Mr. Herendeen brings along experience as a charter member of the NCBA and participation in each band camp we have had. He has served as co-chairman and committee member of past camps.

For information concerning the band camp please contact: Bro. Glennon Mertens, SM, 1909 N. Kingshighway Blvd., St. Louis, Missouri.

NCBA Information is available from Mr. E. T. Kanaskie, National Secretary-Treasurer, 4460 South Austin, Milwaukee, Wisconsin.

The NCBA in Action

The NCBA National President, Robert O'Brien recently completed a 4,000 mile tour with the Notre Dame Band that covered the New England States and parts of Canada. During the various stops the widespread influence of the NCBA was in great evidence. Almost every stop was either one of expounding the beliefs of the NCBA or in welcoming old and new members of the association.

Each meeting indicated the continued need and importance of the NCBA. Much of this interest was engendered by the committee work of the NCBA, the prominence of our growing membership, the NCBA page in THE SCHOOL MUSICIAN and the very fine job the newly appointed divisional chairmen are doing.

The End

Enid Contest Breaks Record 11,306 Students Compete

The Enid Tri-State (National) Music Festival broke its own contestant record on May 3, 4, 5, and 6 when 11,306 elementary, Jr. High, and High School students entered competitions. Thirteen States were represented this year.

There were contests for all instruments, voice, and ballet. A complete story with pictures will be forthcoming in one of the early Fall issues of THE SCHOOL MUSICIAN, according to Forrest L. McAllister, Editor and Publisher of the SM, who was one of the Adjudicators and Guest Conductors of this, the world's largest music festival.



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

—
Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas
—

By virtue of membership in Phi Beta Mu each of us, in his own way, is a leader and contributes much to the music program. This column could be filled constantly with the contributions to music which Phi Beta Mu members are doing daily. It seems fitting at this time to single out our *National President*, Dr. Milburn E. Carey, for the outstanding extra work he is doing in managing the Tri-State Festival at Enid which has recently been held. At this writing, information has reached us that there were 11,305 high school musicians who attended the Tri-State Festival as participants. The growth of Tri-State, under our President's leadership is phenomenal.

The membership of our fraternity, by nature of its limitations, certainly does not encompass everyone who is eligible for their outstanding contributions.

We feel that it is fitting to present at this time a criteria by which individuals are sponsored for membership. The candidate is chosen by his sponsors as a

person they feel is capable and devoted enough to our profession to succeed them in their work and with their students should they by some unforeseen reason be required to cease to teach in their present, or their fondest, teaching situation.

The candidate is further chosen as one strong enough to take an oath and honor it. Members in choosing candidates are constantly reminded that an oath is only as worthwhile as the person who takes it.

To further bind the brotherhood, an active member who is to remain a member must attend at least every other annual meeting or present in writing prior to the meeting to be missed a statement through the Secretary to the Board of Directors justifying the absence. A member is further required not to be more than one year delinquent in payment of dues.

Though it is an honor to become a member of Phi Beta Mu, with this honor we are required to assume the responsibilities of the brotherhood. This type column seems to be at this writing the best way to end the columns for the school year 1960-61 as we look forward to the years that are to come.

The End

MID-WEST BAND CLINIC DATES CHANGED

The dates of the big Mid-West National Band Clinic for 1961 have now been changed to one week later than was originally announced. Thus, the 15th Annual Mid-West National Band Clinic will be held at the Hotel Sherman in Chicago on December 20, 21, 22, and 23.

In many school systems the Christmas holiday recess will already have arrived, thus, no school music director should be deprived of the opportunity of attending the clinic because of school program commitments back home. In the past, this has been a serious disadvantage for many and it is the hope of the committees in charge that this hazard will have been removed by setting the clinic date one week later.

Plans are underway for a larger and

better exhibit area, where everyone can browse among the various displays with greater comfort than in the former crowded space. The committees are also busily working on the arrangements for the four-day program, which will be announced in the fall issues of *THE SCHOOL MUSICIAN*. There will, of course, again be eight excellent bands and many clinic lectures and demonstrations by men of authority. Information and Inspiration on a Practical level are the keynotes of the Mid-West Band Clinics, and year in and year out each succeeding clinic has managed to surpass the excellence of previous clinics.

Music directors and teachers, school administrators, and friends, are most cordially invited to attend the 15th Annual Mid-West National Band Clinic

at the Hotel Sherman in Chicago December 20-23, 1961. All sessions are free to everyone. An even greater crowd than the more than 5,000 who have come from all parts of the United States and Canada in past years is anticipated this year. Watch for details.

LETTER OF COMMENDATION

THE PHILIP LESLY COMPANY
Public Relations Counsel and Service
100 West Monroe Street
Chicago 3, Illinois

April 28, 1961

Mr. Forrest L. McAllister
Editor and Publisher
The School Musician
4 East Clinton Street
Joliet, Illinois

Dear Mr. McAllister:

You are to be congratulated on your interview with Admiral Raborn. The points concerning the balanced education program and the balanced individual were made in an extremely succinct manner.

You have brought these points to an audience as important as the general consumer. If only a handful of music educators grasp the essentials and spread them locally, you have performed a commendable service.

Our public relations activities for the American Music Conference have long stressed similar points and Admiral Raborn's comments could be applied in several editorial efforts now in the planning stages. This is extremely valuable material and should be placed in general consumed media wherever possible. I hope we will be among the many to receive your permission to reprint the article.

Sincerely,

Stan Weeks*
Account Supervisor
American Music Conference

Permission was granted to reprint the article . . . Forrest L. McAllister.

Piano Workshop Scheduled In New York July 19

A one day workshop for teachers in the techniques of group piano instruction will be presented at Steinway Hall, New York City, Wed., July 19th. This lecture-demonstration will be given by Marilyn K. Davis, a recognized authority in this field. For details write Educational Dept., Bourne, Inc., 136 W. 52nd St., New York City.



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Division Leadership Nears Completion

Success in the operation of any activity generally depends upon the quality of the activities promoted at the grass-roots level under the inspired leadership of those at the top. Weak local activity — failure to achieve the ideas on a national level! The College Band Directors National Association, from its beginning twenty years ago this coming fall, has always been a major force for betterment of bands and band music. But never in these years since 1941 has the leadership been more potent than at present. It is therefore a privilege to announce to you the names of more college band directors who have accepted leadership responsibilities whether state, division or national:

Northwest Division

Idaho: Lamar Barrus, Ricks College, Rexburg, Idaho.

Montana: Richard Colwell, Eastern Montana College of Education, Billings, Montana.

Oregon: Ira Lee, University of Oregon, Eugene, Oregon.

Washington: William Maxson, Eastern Washington College of Education, Cheney, Washington.

Wyoming: Robert Noble, University of Wyoming, Laramie, Wyoming.

Alaska: Richard M. Zoller, University of Alaska, College, Alaska.

James A. Eversole, Montana State University, Missoula, Montana, serves the Northwest Division as Division Chairman.

East Division

State Chairmen:

Connecticut, Rhode Island: Israel Kopmar, Hartt College of Music, Hartford, Connecticut.

Maine, Vermont, New Hampshire: Herbert Schultz, University of Vermont, Burlington, Vermont.

Maryland, Delaware, District of Columbia: Norman Heim, University of Maryland, College Park, Maryland.

Massachusetts: James A. Walker, Harvard University, Cambridge, Mass.

New Jersey: Thomas N. Monroe, Farleigh Dickinson University, Rutherford, New Jersey.

New York: Henry J. Romersa, Cornell University, Ithaca, New York.

Pennsylvania: James Steffy, Susquehanna University, Selinsgrove, Pa.

Joseph Contino, University of Massachusetts, Amherst, Mass., is East Division Chairman.

West Division

State Chairmen:

Arizona: Albert O. Davis, Phoenix College, Phoenix, Arizona.

California: George Beatie, California State Polytechnic College, San Luis Obispo, California.

Hawaii: Richard Lum, University of Hawaii, Honolulu, Hawaii.

Nevada: John Carrico, University of Nevada, Reno, Nevada.

Utah: Max Dahlby, Utah State University, Logan, Utah.

Edwin C. Kruth, San Francisco State College, San Francisco, California is West Division Chairman.

The listing of state chairmen for the North Central and South West Divisions was printed in the February 1961 issue and for the South Division in the April 1961 issue.

Eleventh National Conference Report Outstanding

Those of you who are currently paid-up active members have by now received your copy of the valuable "Book of Proceedings" compiled by our efficient Secretary-Treasurer, Charles Minelli, Ohio University, Athens, Ohio. Since many who read this page (we hope) may not receive this volume because they are not active college band directors, it should be pointed out that non-members may buy this current volume by sending \$5.00 with your request to Mr. Minelli. (New members who join now may also request back volumes as long as they last).

We think it might be of value to all to know some of the content of this new



CBDNA BAND PICTURE OF THE MONTH . . . This month we are happy to salute Duquesne University, Pittsburgh, Pennsylvania, whose School of Music, under Dean Gerald Keenan, has widened the scope of its band activities under the leadership of Don McCathren, well-known clarinetist and clinician, formerly associated with G. Leblanc Corporation. Pictured here is the Duquesne University Symphonic Band of 60 pieces which has achieved widespread acclaim for its contribution in promoting music interest in the Pittsburgh area. The University Marching Band, formed in collaboration with the University's ROTC units, takes part in parades and other outdoor events. As host for the new Mid-East Instrumental Music Conference, Duquesne University, through its bands and band director Don McCathren, has focused the band spotlight on Pittsburgh. Keep up the fine work, Don!

volume which is the finest in all the 20-year history of CBDNA. Incidentally on pages 104-105 you will find the copy of the original letter sent out November 24, 1941 by William D. Revelli, University of Michigan, Ann Arbor, Michigan, as Chairman of the Committee on University and College Bands, of the Music Educators National Conference, which resulted in the formation of the College Band Directors National Association.

Here follows a listing of the various papers and reports as selected from the "Table of Contents":

1. CBDNA Can Pilot the Band's Future — Frank A. Piersol.
2. The Publisher Views Band Instrumentation — Benjamin Grasso.
3. Instrumentation and its Effect upon the Band's Future Musical Status — R. Bernard Fitzgerald.
4. Scoring for the Band — Philip Lang.
5. The Future of the Band and Its Music — Ralph Satz.
6. Future Band Repertoire and Its Influence Upon Our College Bands — Mark H. Hindsley.
7. The Composer, The Band, and You — Alfred Reed.
8. The Publisher Views Band Repertoire — Arthur A. Hauser.
9. The Emergence of the Concert Band — James Neilson. (Reprinted in the March 1961 Band Stand page)
10. The Band's Future Concert Repertoire — Paul Creston.
11. Band Instrumentation Survey Results — William D. Revelli.
12. The Composer's Viewpoint — Morton Gould.
13. The Small College Band — Robert Vagner.
14. The Concert Band Conductor and the Marching Band — Mark H. Hindsley.
15. Recruiting Members for the Football Band — Paul Bryan.
16. Problems, Solutions, and Present Status of Small College Bands — Richard Colwell.
17. A Compilation of the Marching Band Questionnaire — "Varied and Changing Styles of Halftime Shows" — William Cole.
18. Ways and Means of Improving Radio and Television Coverage of Pre-Game and Halftime Shows — Clarence Sawhill.
19. Evaluating the American College Marching Band — Manley R. Whitcomb.
20. Composite Report Indicating Opinions of 1960 CBDNA Committee On Marching Bands concerning Appropriate Amount and Source of Funds for Football Marching Bands — Gale Sperry.
21. Rehearsal Facilities; Trip Problems; Band Day — James Dunlop.
22. ASCAP Licensing Resolution.
23. Marching Band Survey Report — Leonard Haug.

Also included are the six Division Reports as well as National Committee Reports. Where in all the world can a band director find so much up-to-the-minute discussion and information for \$5.00? Why not order a copy for yourself and for your school library now? And if you are a college band director, that \$5.00 will include your active membership dues to October 1, 1961 if you so desire.

It's Time To Make A Date

College Band Directors National Association Division Meetings:

EAST DIVISION: February 9-10, 1962, City College of New York, Walter Nallin, Host. Sessions will be held at the Baruch School of Business and Public Administration, 17 Lexington Avenue, New York 10, New York.

NORTHWEST and WEST DIVISIONS — JOINT MEETING: December 8-10, 1961, San Francisco State College, Edwin C. Kruth, Host, San Francisco, California.

SOUTHWEST DIVISION: December 8-9, 1961, University of Texas, J. Frank Elsass, Host, Austin, Texas.

NORTH CENTRAL DIVISION: University of Minnesota, Frank Benascutto, Host, Minneapolis, Minnesota, February 15-17, 1962.

We are sorry that at this date we do not have exact information regarding the date and place of the **SOUTH DIVISION** meeting.

The End

New Oxford Instrumental Catalogue Available

Oxford University Press has announced a new complete 1961 Catalogue of instrumental music, including everything from the simple solo, or small ensemble, to the large work for full orchestra.

The material ranges from methods for the elementary, junior high, or high school string or wind class, to pieces suitable for college or civic orchestras. It includes compositions by outstanding English composers from the Elizabethan period to the contemporary, and music of other countries and composers as well. For example, here are works not only by Arne, Dowland, Vaughan Williams, and Walton, but also by Bach, Beethoven, Haydn, Mozart, Mendelssohn, and many others.

Lists of books of interest to the instrumental performer or teacher appear at the end of each section.

For your free copy of this up-to-date graded listing of music for orchestra and orchestral instruments, write to the Music Department, Oxford University Press, 417 Fifth Avenue, New York 16, New York.

Winkler Named Sales Representative — Buescher

John "Jack" Winkler has been appointed sales representative for Buescher Band Instrument Co., Elkhart, Indiana, according to an announcement by Buescher sales manager, W. W. "Doc" Wagner.

"Jack will cover the three states of Florida, Alabama and Mississippi," said Wagner, "and will also represent Slingerland Drum Co. in these states plus Kentucky and Tennessee. He brings to this new position an exceptional background of musical instrument experience,

"Jack" Winkler



both as a professional musician (he played drums with Boyd Raeburn and other top dance bands) and as a retail salesman. For the past six years he has been associated with Durlauf Music Store in Louisville, Kentucky, so he knows the band instrument business from both sides of the counter. His dual knowledge and experience should prove most valuable to the dealers he will serve in his territory."

An Air Force veteran of World War II, Winkler lives at 105 W. Ormsby St., Louisville, with his wife, Helen Maxine and their two sons, age 10 and 13.

Openings Now Available For Bandsmen in U.S. Army

A limited number of assignments are available now in U. S. Army Bands in Fifth U. S. Army area for qualified musicians who play the French horn, clarinet, flute, piccolo, oboe or bassoon.

Fifth U. S. Army area includes Illinois, Indiana, Iowa, Nebraska, Kansas, Colorado, Wyoming, Missouri, Michigan, Wisconsin, North Dakota, South Dakota and Missouri.

According to Fifth U. S. Army Recruiting District Headquarters, 1660 East Hyde Park Boulevard, Chicago 15, Illinois, interested high school seniors, residing in these states, who qualify, may request reservations for band assignments to be held for them until after graduation.

Complete details are available without obligation at U. S. Army Recruiting Stations.



By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

Let's Modernize The Violin

Most of us link Samuel Gardner's name with "From the Canebrake". Actually, Sam's compositions include a vast variety of highly important string works which are firmly fixed in the teaching and recital literature. His career as artist, teacher, composer, and conductor dates back several decades and justifies the awarding of ASTA's annual citation last March.

His latest (as we go to press) composition is a set of numbers for violin alone called "Essays". His masterly performance of these gems, set in modern style, prompted us to ask him to describe them from a technical angle.

Sam, being a scholar and a gentleman, as well as an old friend, complied, and here he is — in print.

"It was a genuine pleasure to have had the privilege of playing the first performance of my new Essays For Advanced Solo Violin In The Contemporary Idioms And Medieval Modes at the recent meeting of the American String Teachers Association on February 28th, in Philadelphia.

"The theories of technical development for all musical instruments have been constantly expanding. The master composers — Wagner, Richard Strauss, Debussy, Schoenberg, Ravel, Stravinsky, Bartok — have created beautiful music with ever new problems for the performer. (Should we forget the violin difficulties in the Brahms Concerto when it first appeared?)

"My new Essays were written for the purpose of giving the advanced violinist an opportunity to develop a technic which would enable him to play with ease the new and more complex chordal and rhythmic patterns found in contemporary music. The aim is to build a bridge that will lead the violinist gradually, and with not too great difficulty, to the demands of contemporary music.

"In an analysis of some of the specific technical problems in a few of these Essays, we find in No. 1, the development of the whole tone groups in major and minor. Here we have the new scale line formed of whole steps. (Debussy used it mainly in the major keys.) I

have followed the Circle Of Keys plan and was able to introduce the whole tone group in the minor keys as well as the major. This immediately presents new problems in fingering. The violinist who has spent years of playing the major and minor scales will have a new sensation in his fingers when he starts playing the series of whole steps. The feeling of the extension of the fingers in these new scale patterns requires the utmost independence of the fingers of the left hand.

"In Essay No. 2, broken chords in fourths superimposed on the triad, we find a different kind of arpeggio figure. Schoenberg, I believe, was one of the first composers to make extensive use of this harmonic pattern. Our new violin literature has a good deal of these ideas, but there is not enough of it, as yet, in the study material for the violin. These broken chords, which are so simple for the piano, and produce such lovely effects with the help of the pedal, require a new technical dexterity for the string player.

"Essay No. 3 is built on expanding the tonic triad to the chord of the Thirteenth. This harmonic pattern has already been used more than the first two. In the rest of the ESSAYS, I carry out the above ideas in many ways, both technically and harmonically, as well as rhythmically.

"In the Essays In The Style Of The Medieval Modes I have endeavored to simplify the understanding of some of the different modes. Since the names used for these Modes — Dorian, Lydian, etc., — have not always been clearly grasped, I follow a very simple procedure of changing the major scale into the various minor modes and thereby create the impression of the old Modes.

"This is the point at which I would like to state that the newer concept of fingering modern compositions requires a complete INDEPENDENCE of the fingers, which I like to call free fingering. This free finger action which is a departure from the tightly-set hand positions prevalent in the older methods of violin teaching, helps the player to achieve the ultimate in independence, power and control, affording smooth and colorful interpretation of the music.

"In the preface of Book I of my School Of Violin Study Based On Harmonic Thinking, (Carl Fischer), I wrote the following: 'The KEY and PITCH REQUIREMENTS guide the position of the left hand in violin playing.' I find this principle more valuable and helpful all the time, especially in playing the material found in my Essays, and even more so in works like the last Bartok Violin Sonata.

"It is my considered opinion that these ESSAYS will prepare the ad-

vanced violinist to meet the technical demands of contemporary music. But even further, the violin student should begin in these technics in the very earliest stages of study. From the very beginning, training should develop complete finger freedom. For this reason, and as a result of many years of teaching pupils from the advanced down to the very beginning grades, I developed the material for my 'First Book of the Samuel Gardner Violin Method', (Boston Music Co.). This very elementary book trains the beginning violin pupil to develop complete independent finger action. To quote from the preface: 'The ear, aided by the harmony, is the principal guide for true intonation. Each finger should be trained to achieve independence in finding the pitches up and down the scale line and in all tone groups.'

"In conclusion, may I suggest that these ESSAYS should not be treated as studies, per se, but rather as pieces of music, played with color and as beautiful a tone as possible. From the earliest sounds of 'Do, Re, Mi', the violinist should always aim to produce a beautiful tone, and for this, he must learn to use the bow correctly. The varieties of color which a player, trained in the subtle control of the bow, can elicit from the violin are without limit, and to this end, a whole new area of study is open to him who aspires to make beautiful music come out of that beautiful instrument, the Violin."

The End

OLD-FASHIONED SALES REVIVAL MEETING TO BE FEATURED AT MUSIC TRADE SHOW

"A Good Old-Fashioned Sales Revival" meeting to help music merchants make the most of today's "hard sell" market by enhancing salesmanship skills will be a special feature of the 1961 Music Industry Trade Show July 16-20 at the Palmer House in Chicago.

The "Revival" — a unique musical sales clinic in dramatic form — will be presented by the National Association of Music Merchants Monday, July 17, at 3 p.m. in the State Ballroom of the Palmer House, announced William R. Gard, NAMM executive secretary.

Two of the nation's leading sales training specialists, Dr. Herbert True and Fred Klemp ("America's Mr. Creativity" and "Selling's Mr. Practicality"), will conduct the "Revival" — offering an idea a minute throughout the 150-minute show.

WE WELCOME YOUR NEWS

Maurice Selmer of Paris, France Dies Suddenly

Maurice Selmer, president of Henri Selmer et Cie, Paris, died suddenly on April 18, in Paris. He was 68 years old.

M. Selmer inherited, and passed on to his sons, a musical tradition that has made the name Selmer one of the most distinguished in French music for more than a century. He represented the third generation of Selmers to be among the honored graduates of the National Conservatory of Music at Paris. His father and uncle were both among the most brilliant clarinetists of their time; his grandfather was a famous clarinetist and conductor; and his great grandfather was a famed instrumental soloist.

Although the Selmer family has produced a number of famous virtuosos, their greatest achievement has unquestionably been Henri Selmer et Cie and the excellent wind instruments made by them over the past 75 years. Maurice Selmer was the son of Henri Selmer, founder of the American firm of H. & A. Selmer Inc.

Both of these companies are among the largest manufacturers of instruments in the world, though they are independently controlled and managed. Maurice Selmer's firm, Henri Selmer et Cie, is wholly owned by members of the Selmer family. H. & A. Selmer Inc., Elkhart, Indiana, is the American owned manufacturer of Bundy and Signet band instruments, and exclusive U. S. distributors of the French made Selmer instruments for the past 57 years. Although there is no corporate connection between the two concerns, this long association has developed many close personal ties between the Selmer family and executives of H. & A. Selmer Inc.



Maurice Selmer

They Are Making America Musical

(Continued from page 4)

who know that their school is the best and will continue to be the best if they but follow the principles of fair play, hard work, and perseverance which you have instilled in the entire student body." Present memberships: ASBDA, MENC, FMEA, FBA (state bandmasters); past memberships: CBDNA, Phi Mu Alpha, Kappa Kappa Psi, and Tau Beta Sigma.

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

And happy June to you! And from where we sit, writing this to you, that sounds a bit ironic: As we have said several times this column is written two months before you see it — at this moment it is April 21st, the weekend after the snap blizzard hit the Chicago area and stopped everything cold. SO, to say happy June to you is at least refreshing to us.

To the music:

From Mills Music Inc.:

(1) Air In C Major by Arthur Somervell, organ arrangement by A. G. Mathew. This is a new "bit" of music from Great Britain — price 75¢ — and far from simple, but lovely.

(2) Themes from Concerto in Jazz by Donald Phillips, also from Britain — price \$1.00 — and also rough and clever.

(3) Mills Funtime at the Lowery Holiday Duo Organ, Books 1, 2 and 3 — good standard tunes arranged by our old friend Barron Smith — priced \$1.50 each.

From Interlochen Press:

The Organ As A Matter Of Course — by Richard Ellsasser. This, as the cover says, is a "complete self-instruction book" and dedicated to Mr. Ellsasser's organ students at the National Music Camp at Interlochen, Michigan. It contains concise information from introducing you to an organ "from scratch" to, we trust, playing a pretty neat job. Price \$2.75 — and neat.

From Pro Art Publications:

(1) Organ Pleasure for Hammond Organs, Spinet and Preset. This book of light classics contains, as an extra, chord symbols for those who do not read bass clef. Price \$1.00.

(2) Sacred Service Selections — 10 compositions and 10 interludes for Hammond Organ by Earl Hazelle. Ten lovely selections for church or home — not too difficult, price \$1.50.

(3) Sacred Organ Hour — a book of 15 well-known hymns. Arranged by Kenneth Rogers, this book is "aimed" at

the less experienced organist yet the music doesn't sound "simple". Price \$1.00.

From Chappell & Co., Inc.:

"The Sound Of Music" Selections — for Wurlitzer, Baldwin and Lowery Organ. Mary Martin's new musical play — music by Richard Rogers — contains six selections arranged by Raymond Shelley. Price \$1.50 each.

Again from Mills Music, Inc.:

Greensleeves — a Hammond organ solo arranged by Eddie Layton — not difficult. Price 75¢.

Lastly from Theodore Presser Company:

Eight Organ Voluntaries on familiar Hymn Tunes — by Gordon Young. Hammond and named stop registrations are included. Don't start me raving: very seldom does something come along that really sets off an organist who has studied from the ground up. This is one of those times. This is one of the finest treatments we have seen in many a moon. It is *not* for the beginner, tho. Price \$1.50 and worth every penny.

To the publishers who have sent in their music may we again say thank you. With this issue we take a recess until fall. And while the next issue will come to you in September, we will need to have the material by early July.

We sincerely believe that the organist of today has at their music stands the best selection of music available over the past many many years — and with so much of the hard work done for the beginner — and intermediate. If the students of today had to start with Bach and Rinck-Rogers et cetera, as we did not too many years ago — well, it would be much much different. Or would it? A lot of you would stop before you start and a lot more would get lost along the way. But musicians and publishers have taken so terribly much of the hard work out of learning to play an organ that we are inclined to run short of sympathy sometimes for the poor soul who seems to resent the lack of a platter! A bit sarcastic and we're sorry, but it's true.

Happy summer to you all — don't forget to play the organ occasionally to keep in practice — and don't forget the windows are open (unless you are lucky enough to be air-conditioned) and the neighbors are listening.

See you in September!!

The End

Studies made by The Travelers Insurance Companies show that the safety record of commercial vehicles is far better than the private passenger car.

Teen-agers Section

Millie Dwyer Teen-Age Editor

Family Tradition Upheld By Musical Daughter

Nancy Jule Smith, daughter of a well-known family in Cincinnati music circles for three generations, is a veritable chip off the old musical block.

Her father, George G. (Smittie) Smith IV, is one of Cincinnati's most popular band leaders. Her grandfather and great-grandfather also strutted at the head of famous Smittie's bands.

Nancy, who is 22, will be graduated from the co-operative program in the College of Business Administration, University of Cincinnati, in June. She is the first feminine member of the Smith family to play in a band, in four generations of musicians.

There has been a Smittie's band to stir the hearts of Cincinnati parade and concert lovers since George G. Smith II, after serving as a Civil War drummer boy, organized the historic Smittie's First Regiment Band in the late 1800's.

Nancy began trumpet lessons from her father before she was ten years old, and joined the Wyoming High School senior band in fifth grade, also being in the band as a high school student.

Shortly after joining the UC Bearcat Band, she was presented with the band's award for the outstanding freshman member. In commenting on her long service with the noted UC Band, R. Robert Hornyak, UC Assistant Professor of Music Education and Band Director, emphasized, "She has been one of the stalwart members these last few years. Nancy is reliability plus and a fine musician besides. She has been a key member in developing spirit in our new Varsity Band."

Although band activities take much of her time at UC, Nancy has gained membership in Beta Gamma Sigma, national business administration honor society, and Pi Chi Epsilon, campus organization for women in the co-operative colleges, of which she is president. Kappa Kappa Gamma is her social sorority.

Nancy is majoring in Secretarial Administration at UC and her "co-op"

job has been with the H. H. Meyer Packing Company of Cincinnati. They gave her time off to go with the Varsity Band to Kansas City, Missouri for the NCAA finals.

Nancy's father is a UC alumni, having graduated in 1935. Other members of the Smith family following in their musical footsteps are George V, sophomore at Wyoming High School, also a trumpet player; Marion, freshman at Wyoming High, clarinetist in the high school band; and Richard, sixth grade student at Wyoming Elementary School, who plays the baritone horn.

Diane Guthrie Provided Organ Music For W. Va. Governor's Reception



Miss Diane Guthrie, in a setting on the balcony of the Governor's Mansion, under the state flags and seal, plays a Lowrey Brentwood organ for the enjoyment of the guests.

The initial social event of the new state administration in West Virginia was enhanced by the appearance of an organ at the Governor's Mansion in Charleston. Miss Diane Guthrie, of the organ staff at Guthrie and Beane Music Company in Charleston, provided background music for the Governor's reception for state legislative members and their wives on February 16th and the First Lady's tea for wives of state legislature members on February 17th.

The use of the organ was in marked

contrast to the usual music performed at previous state occasions. The many colorful sounds provided an atmosphere of friendliness and cheer. Its presence created many favorable comments, and was a hit with the several hundred guests attending both occasions. Miss Guthrie performed on a Lowrey Organ.

Joliet Catholic High Band Selects Majorette Coach

By Daniel Tira
Teen-age Reporter
Joliet Catholic High School
Joliet, Illinois

From majorette captain to coach in one year is a big step for anyone. This step was taken by Miss Patricia Metzger of the Joliet (Illinois) Catholic High School Band.

Miss Metzger joined the JCHS band majorettes as a sophomore and was elected captain during her junior and senior years. Upon graduation, she was appointed coach. In addition to several first place medals in state and Diocesan contests, Miss Metzger holds the intermediate solo championship of the National Open contest sponsored by the CYO in Gary, Indiana.

Majorettes for the all-boy Joliet Catholic Band are recruited from the city's two high schools for girls, Providence and St. Francis Academy. Miss Metzger is a graduate of Providence. The present majorette captain, Betty Alt, is a Providence senior. The other majorettes are students of St. Francis: Phyllis Hylka, Kathy Furdeck, Nancy Pirc, Pat Karstens, Rosann Schwider, Fran Webber, and Judy VanGampler.



Pat Metzger

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**Would you like to be the
Teen-Age Reporter for your
School? Write for free Guide**

Meet McCoskey's Dixieland Allstars

At night, this authentic Dixieland group really swings. You'll find them playing most anywhere in the Southwest from their Albuquerque, New Mexico homes. But when the last note is played and the instrument cases are closed, it's a different story.

These swing musicians are all "full-time" businessmen, employed in the business-world alphabet from Attorney to United States Atomic Energy Commission.

The group started playing together for fun — all having had previous professional experience. Soon they began getting offers to play for various groups and parties. With the encouragement of K&B Music, King Band Instrument Dealer in Albuquerque (and all the brass instruments are KINGS), they soon found their part-time playing a true professional experience. And they love it!

"I can't think of any other way we could have so much fun," says Mac McCoskey, leader and banjo player. "Here's the greatest way in the world to relax and get more out of life. I hope more 'old-time musicians' will pick up their instruments and begin to have fun the way we do."



Here is McCoskey's famous Dixieland Allstars, consisting of full-time business men including an Attorney and a member of the U. S. Atomic Energy Commission.



The "Family" combination of Homewood-Flossmoor III. High School and James Hart Jr. High. L. to R.: Eugene Johnson, Director of the Jr. High Musicians, John and Emily Jane Canning, George and Mary Ann Millush, Ted and Terry Giannoni, Russ and Randy Iverson, and High School Band Director, Linus Carroll. (Paul Leland Photo).

Homewood-Flossmoor III. High Joined By James Hart Jr. Hi For Entertainment

The Homewood-Flossmoor Illinois High School Band recently visited the James Hart Junior High School of Homewood, and performed for and with the Junior High Band.

Four students in the High School Band, John Canning, George Millush, Ted Giannoni, and Russ Iverson, were joined by younger members of their families who are in the Junior High Band for the performance. They were Emily Jane Canning, Mary Ann Millush, Terry Giannoni, and Randy Iverson.

Eugene Johnson, director of the junior high musicians, and Linus Carroll, director of the high school band, reported an interesting afternoon's entertainment.

Three Boys And Guitars That "Think"



Three very surprised and pleased young men take guitars in hand for the first time and find themselves playing chords and making music.

The guitars, donated to the Deborah Boys Club of Chicago by the Kay Musical Instrument Co., are fitted with an attachment called a "Dial-A-Chord". Music in an instruction book is keyed to numbers on the dial. As each number is dialed, different combinations of strings are depressed automatically. The player flicks the dial to the chord setting, strums the strings, and out comes music.

Critics at the trio's first impromptu recital agreed that the sounds were sweet and true enough to make it seem like the boys had been taking lessons for months.

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Modern Music Masters

P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Annual Meeting

The annual meeting of the Society's Executive Board will be held on Saturday, June 24, at the national office in Park Ridge, Illinois. At the all-day conference a comprehensive report on the growth and development of the Society will be given by the Executive Secretary. Included in the order of business will be reports submitted by members of the Advisory Council and recommendations made by Chapter Sponsors in their annual memoranda. Plans for the coming year, culminating in the Society's Tenth Anniversary National Convention, scheduled for Saturday, March 17, 1962, will be discussed and acted upon.

Directors in attendance will be: Alexander M. Harley, President, Park Ridge; Harry Ruppel, Jr., Vice-President, Chicago; Einar J. Anderson, Secretary-Treasurer, Park Ridge; Frances M. Harley, Executive Secretary, Park Ridge; Gladys A. Harness, Sponsor of Chapter 190, Wauwatosa, Wisconsin; Guy Foreman, Sponsor of Chapter 202, La Porte, Indiana; Paul B. Fry, Sponsor of Chapter 35, Albemarle, North Carolina; William J. Inglis, Sponsor of Chapter 192, Hialeah, Florida; Wesley G. Graser, Park Ridge; and Dr. Aaron Schmidt, Chairman of the Committee of Music Educators Representatives, Austin Peay State College, Clarksville, Tennessee.

All Chapter Sponsors who are members of the Advisory Council are invited to attend the annual meeting. It is hoped that several will be able to do so.

Tri-M "Builds" In Texas

Again this year, the 4 San Antonio Chapters sponsored the Annual Music Festival on April 8th and 12th, in Thiry Auditorium of the Fine Arts Building of Our Lady of the Lake College and High School. A special item was included in this year's program, however — the introduction and installation of a new San Antonio Chapter, No. 555 of St. Teresa's Academy, under the sponsorship of Mother Mary Angela. The new Chapter was warmly welcomed by the Sponsors and members of Chapters No. 119 of Our Lady of the Lake High School, No. 123 of Providence High School, No. 179 of Blessed Sacrament

High School and No. 403 of St. Gerard High School. Chapter 119 has been instrumental in the chartering of the other San Antonio Chapters, as well as of Chapter 223 of St. Joseph Academy in Abilene, Texas.

Congratulations

A number of faculty members of Tri-M have received recognition in their professional field and have held important positions in state and national music education organizations.

We are now pleased to announce that E. Arthur Hill, organizer of Chapter 4 at Elgin high School, Elgin, Illinois, and a member of the Society's Advisory Council for two terms, was elected President of the North Central Division of the Music Educators National Conference during the convention held in Columbus, Ohio, in April. Mr. Hill has been a leader in music education circles for many years, having been chairman of the National Council of Music Educators Clubs, president of the Illinois Music Educators Association and State Supervisor of Music.

Professional Members

The following music publishers, manufacturers, printers and dealers, who recognize the importance of the national music honor Society are Professional Members of Modern Music Masters:

Belwin, Inc., Rockville Centre, L. I., N. Y.

Boosey & Hawkes, Inc., Lynbrook, L. I., N. Y.

Collegiate Cap & Gown Co., Champaign, Ill.

Conn Corp., Elkhart, Indiana
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Hammond Organ Co., Chicago, Ill.
Herco Products, Inc., New York City
Kay Musical Instrument Co., Chicago, Ill.

Kendor Music, Inc., Delevan, N. Y.
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Lesher Woodwind Co., Elkhart, Ind.
William Lewis & Son, Chicago, Ill.
Ludwig Drum Co., Chicago, Ill.
Lyons Band Instrument Co., Chicago, Ill.

Mills Music, Inc., New York, N. Y.
E. R. Moore Co., Chicago, Ill.
Theodore Presser Co., Bryn Mawr, Pa.

Remo, Inc., No. Hollywood, Calif.
Richards Music Corp., Elkhart, Ind.
Rubank, Inc., Chicago, Ill.
Gib Sandefur, Washington, D. C.
Schmitt, Hall & McCreary Co., Minneapolis, Minn.

The School Musician Magazine, Joliet, Ill.

H. & A. Selmer, Inc., Elkhart, Ind.
Steinway & Sons, Long Island City, N. Y.

Southern Music Co., San Antonio, Texas

V and G Printers, Inc., Mount Prospect, Ill.

VanderCook College of Music, Chicago, Ill.

Volkwein Brothers, Inc., Pittsburgh, Pa.

Willis Music Co., Cincinnati, Ohio
The Wurlitzer Co., DeKalb, Ill.



Shown above are 34 members of the 45-voice Tri-M Choir of Chapter 118 at Grand Island, Sr. High School (Nebraska). They recently presented selections from "South Pacific" in the Annual Variety Show. Dr. Paul Roe is Choral Director and Faculty Sponsor of the Chapter.

Chapter News Parade

Chapter 23 at A. C. Davis Senior High School (Yakima, Wash.) feted an honorary member, the renowned Rafael Mendez, on the occasion of his appearance as guest soloist with their school's Buccaneer Band.

Chapter 274 at North Salem Senior High School (Oregon) reports that one member has been selected to play in the School Band of America when it tours Europe this summer.

Chapter 44 at Roger Ludlowe High School (Fairfield, Conn.) is cooperating with the school's music department in sponsoring a concert by the choir of the New England Conservatory, the proceeds of which will help to purchase an organ for the school.

Chapter 411 at Middleburg Joint High School (Pennsylvania) sponsored a lecture-demonstration by a local collector of music boxes, inviting the entire student body to attend. The Chapter will co-sponsor, with the Key Club, a school record library.

Chapter 156 at Glen Burnie Senior High School (Maryland) attended a concert by the Columbus Boychoir of Princeton, New Jersey. This was the last in this year's concert series offered by the Anne Arundel County Concert Association. The Chapter has again purchased tickets for next year's series.

Chapter 409 at A. J. Moore High School (Waco, Texas) sponsored the Third Annual Choral Clinic and Workshop held at Moore High for high school choral groups of Central Texas. Eleven Chapter members participated in the Interscholastic Band Meet in Prairie View. The Chapter Secretary, Beverly Lee, was elected Miss Student Council at Moore, and the Chapter Vice-President, Donald Dorsey, was elected president of the District Student Council.

Top-Notchers

Our first Top-Notcher this month is Pamela Treese, Historian of Chapter 35 of Albemarle High School (North Carolina). Pamela sings in the school's Girls' Ensemble and in the chorus, in which she does solo work. For two summers she has attended the state Choral

Workshop as a delegate from Albemarle. Pamela has also participated in the state piano auditions and is pianist in her church. In her freshman and junior years, she served as class Secretary, and this year is Student Council Representative and a finalist in the American

Field Service Program. Pamela is on the school paper staff and is Literary Editor of the annual. She is also a member of the Dramatics Club, the National Honor Society, Boosters Club, Tri-Hi-Y and the Bible Club. She has been further honored by selection by her classmates as "Most Talented" and "Best All-Round Girl". Congratulations, Pamela!

Our second Top-Notcher is Arlene Kunz, President of Chapter 23 of A. C. Davis High School (Yakima, Wash.). Her Chapter writes of her as follows: "In the ninth grade Arlene was selected as the Altrusa Club's 'Girl of the Year', and was initiated into Tri-M in her sophomore year. During her junior year, she became a member of the Junior Classical League, was tapped into National Honor Society and participated in the All-State Band. Arlene has held the first chair first clarinet position in the Davis High Buccaneer marching and concert band for two years, and has won superior ratings in solo, Trio and quartet at the State District Small Ensemble Contest. Last summer Arlene was one of two delegates from Davis to the Evergreen Girls State. As a senior, she is serving as Tri-M president and as secretary of the Yakima Valley Civic Symphony Orchestra, and is a member of Future Teachers of America. During her eight years as a clarinetist, Arlene has played in many small ensembles and in the pep band, and has studied clarinet privately for the past two years. Besides her many school and musical activities, Arlene has maintained a high grade point average, and has been active in her church youth group and choir." Congratulations, Arlene!

Our third Top-Notcher is Steve Oltmans, a member of Chapter 143 at Nelson High School (Nebraska) since his sophomore year. Steve plays trumpet and is Vice-president of the band. He has sung in the Glee Club for 3 years, in the Boys Octette for 2 years and in the mixed chorus and quartet for 1 year. At the district music contest last year, Steve won a superior rating on his baritone solo. He also sings in his church choir

and has participated for two years in the Union Church Christmas Cantata. Steve has lettered in football, basketball and track, and as captain of the football team, escorted the homecoming queen this year. He was treasurer of his sophomore class, vice-president of his junior class, and is president of his senior class. Steve is also vice-president of

the Key Club and of the FFA, and he attended the National FFA in Kansas City, Missouri, and is a candidate for the State Farmer degree. Steve has taken an active part in both the junior class play and the senior class play, and is serving as a member of the Student Council this year. Congratulations, Steve!

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

American School Band Directors Association

(Continued from page 26)

founding of the Memorial have enthusiastically endorsed this project. The returns from the coin cards which were mailed out to schools over the nation have not given evidence of a practical application of the enthusiasm expressed collectively. It is possible that there may be band directors who have not received the coin cards. If there are any band directors who are in this category and would like information or a coin card, they may receive both upon request by addressing a card to: John Philip Sousa Memorial, Inc., Lt. Colonel William F. Santelmann, Chairman, 318 Independence Ave., S.E., Washington 3, D. C.

It seems appropriate that the funds for such a shrine in our nation's Capitol should come from today's bandsmen. Even though many of today's directors are too young to have seen or heard the Sousa Band in person, it would be difficult to believe that a bandsman of today would be unaware of the tremendous impact which Sousa had upon the musical atmosphere and prestige of this country. Now is the time for all bandsmen to demonstrate the respect and admiration which we, as a nation, feel for Mr. Sousa, and certainly the American School Band Directors Association, should be first and foremost in demonstrating tangible support for a project which we have unanimously endorsed in the convention hall.



Steve Oltmans

My Watch Stopped

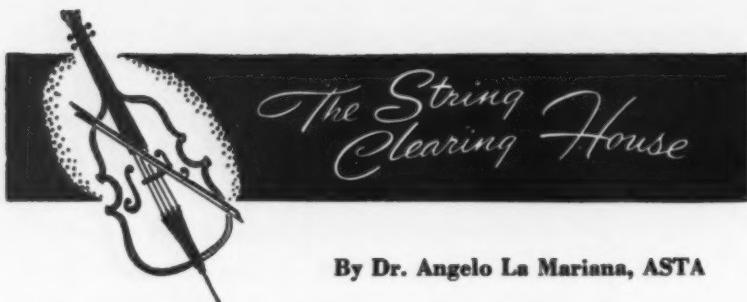
"You've been driving fifty miles an hour!"

"But—officer—I haven't been out an hour yet!"



Pamela Treese

June, 1961



By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

Publishers should send all material for review direct to Dr. La Mariana.

For Festival Use

Ward, Samuel A; arr. Erik W. G. Leidzen; America the Beautiful; Pub. Bandland Inc., Price: Set A \$6.50; B \$8; C \$9.50. Parts 40¢, Cond. .85.

An excellent arrangement which should be in every high school library for orchestra and/or chorus (or band) by one of our finest arrangers of band music. It is a practical arrangement because it can be used at festivals by either group separately or by combining all groups in addition to having the audience participate in the singing. There are SSA, SATB and TTBB arrangements available.

It is unfortunate that a full score is not available and that chorus cues are not indicated.

1st vl. 5th position; 2nd vl. 3rd position; viola, 1st position; cello 6th position; bass 3rd position. Time: 2.50. Key C-D \flat . Grade III-IV.

Orchestra

Watters, Lorrain E.; Our First Orchestra Folio, Pub., Carl Fischer; Price: Pa. Cond. \$1.25; Parts 75¢ ea.

A very easy folio for beginning orchestras. It has many practical uses. The keys of C, F and G may cause problems for string players who have studied methods using the D major ap-

proach. The chord sequences are ideal for tuning, warming up and for balance.

The twenty selections are arranged for full group. An unusual aspect is the addition of a book for "Melody and Chord Instruments" playable by song-flute, tonette (and similar instruments) and autoharp, guitar, etc.

The first five pages of the piano part contain practical notes to the teacher on the adaptability of the album; rehearsing beginning orchestras and notes on each selection. The absence of a full conductor's part may be a handicap to some teachers. This may be a drawback to an otherwise very practical folio.

The parts are well within the technical abilities of young reed and brass players. Printing is extra large and clear. One folio for each instrument except two clarinets, two trumpets, alto and tenor sax and melody and chord instruments. Scored for three violins, viola, cello and bass; all parts are in the first position except advanced violin, includes fifth position.

Keys C, F, G. Grade I-II.

Gordon, Philip; Great Themes; Pub. Bourne; Price: Full Score \$3; Parts each 85¢; pa. \$1.50.

Twelve well-arranged compositions, for junior high school orchestras, selected from various musical periods by well-known composers. Opera and ballet contains: air and chorus, "Amadis", Lully; Finale, "Julius Caesar", Handel; Ballet, "Orfeo ed. Euridice", Gluck; "Sleeping Beauty", Tchaikovsky. Oratorio and sacred music contains: "Mouette de St. Susanne", Couperin; Bach, "From Ill do Thou Defend Us"; "If with All Your Hearts", from "Elijah", Mendelssohn: "Cujus Animam", from "Stabat Mater", Rossini; Symphony and Concert, the last grouping contains: Sym. #53, 2nd movement, "The Imperial", Haydn; Sym. #5, Minuetto and Trio, Schubert; Nocturne, Op. 9 #2, Chopin and March from "Peter and the Wolf", Prokofieff.

Each selection contains program notes in the student's as well as the conductor's score.

Albums for one each reed and brass

instruments except two clarinets, two trumpets; in addition, there are alto, tenor sax and piano parts. Parts are crosscued.

A novel aid to intonation, in the string parts, is the addition of "H" or "L" indicating the note is to be fingered high or low. (A reminder to play a finger high or low.) A fine editorial policy for young players. Bass part is also fingered.

Print is extra large on most of the selections in the string parts and on all of the reed and brass parts, on heavy stock. The 193 page score is most welcome.

All string parts are playable within the limits of the first position except the advanced violin, includes the 7th position. Keys C, G, F and B \flat . Grade II-III.

Handel, G. F., Scored, J. Frederick Muller; Overture to "Samson"; Pub. Ludwig Music Pub. Co.; Price: Set A, \$7.50; B, \$10.50; C, \$13.50. (Sets contain full score) Parts: 50¢; Pa. Cond. \$1.25; full score \$3.

Adapted for high school orchestra, this fine work is a very welcome addition to the repertoire. Scored for full orchestra, the work is written within the abilities of high school students. It contains some problems in rhythm; dotted eighth and sixteenth followed by triplets. The work will be enjoyable to both the orchestra as well as the audience. The parts lie under the hand. Print is large and clear on heavy stock. The full score is most welcome.

First violin part, fingered, includes the 5th position. Second vl., third vl. (t.c. viola), viola and cello playable in the first position. Bass, third position. time: 4.05. Key, G. Grade III-IV.

Berger, Peter; Plaintive Song; Pub. Avant Music (3112 Vera Avenue, Los Angeles 34, Cal.); Price: Set A \$4; B \$6; C \$8. (Include full score). Parts: 40¢; cond. \$1.50.

A fine work for high school orchestra, rhythmically and technically not demanding, contemporary in style. The work is appealing to players and audience because of theme and orchestration color.

Scored for one each reed, except two clarinets; alto and tenor sax; two each: horns, trumpets and trombones; tuba, timpani, percussion, harp and strings. String parts have been fingered and edited by Joachim Chassman. The reed and brass parts are well within the playing abilities of high school performers. They are technically easy. Print is large and clear on heavy stock.

First vl. 3rd or 5th (optional) pos.; second vl. 4th position; viola, 3rd position; cello and bass, 1st position.

Time: 2 minutes. Key E \flat . Grade III.

Erickson, Frank; Air for Orchestra; Pub.

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Bournè, Inc.; Price: Set A \$4.50; B \$6;
C \$7.50; (sets include full score) Parts
5¢; Pa. \$1. (not scored); full score
\$.50.

A fine selection, with a lovely slow
theme, tastefully orchestrated for full
high school orchestra. A good legato
tone and intonation is essential for per-
formance, there being few technical
problems. Print is extra large and clear.
The full score is excellent.

First vl., octave divisi, first and sixth
position; 2nd vl., viola, cello, first position;
bass, 2nd position.

Time: 3 minutes. Key C minor.
Grade III.

Now that school is closing, why not
check your instruments so that you can
start the fall with all instruments in
playing condition.

Check List: Bows: Rehair at least
once every six months. Does it have an
ivory tip? Are frog screws in good con-
dition?

Bridge: Is it really straight. String
clearance.

Finger board: Check for grooves.
Height of bridge.

Pegs: Do they hold for the beginner?
Check the instrument for openings or
cracks.

Have a good summer and I'll meet
you in September!!

The End

Comments From OUR READERS

"Your last issue was an excellent
edition, and I imagine your subscrip-
tion list is growing every month.

"With best regards."

Sincerely yours,

Neil A. Kjos, President
Neil A. Kjos Music Company
Park Ridge, Illinois

Thank you Mr. Kjos, our subscrip-
tion list truly is growing each month

. . . Editor.

"Enclosed you will find three dollars
for which please extend my subscrip-
tion to the SCHOOL MUSICIAN for
another year.

I am no longer a "School Musician"
but am engaged in private teaching
and I find your magazine very helpful,
and also very interesting."

Thank you,

Garrett L. Wright
Dayton, Ohio

"The School Musician is one of the
most interesting and informative mag-
azines I have ever seen. Since I plan to
be a band director, I find every article
in the magazine fascinating. I am going
to enclose a check for \$3.50."

Thank you sincerely,

Stan Michno
Lefore, Texas

An Editor's Dream

I dreamed that all the stories were
received before the deadline and that
the articles were typed double-spaced
with adequate margins.

I dreamed that no typographical

errors appeared in the printing, and no
names were misspelled—and that every-
one was pleased with everything pub-
lished.

Then, I woke up! It was all a dream.

Spontaneous Combustion

"Thinking," said the little boy, "is
when your mouth stays shut and your
head keeps talking to itself."

Pedestrians crossing the street didn't
make it on more than 170,000 occasions
during 1960. Dead after being struck
down by a car were more than 5,000
persons while more than 165,000 were
injured.

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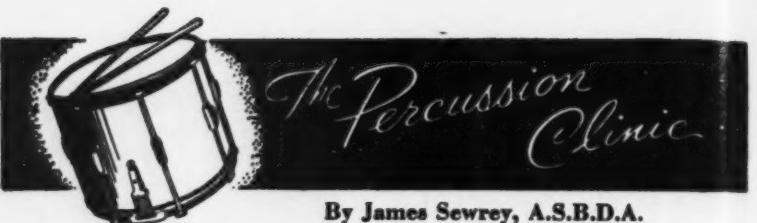
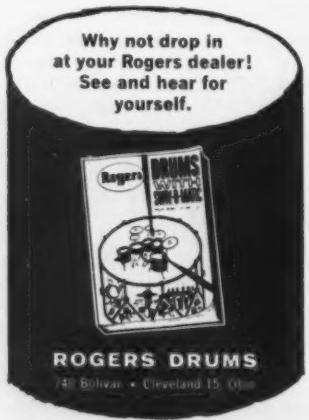
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By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

Publishers should send all material for review direct to Mr. Sewrey.

ODDS & ENDS Part II

Summertime!! The school year is ended or close to being ended, and what about you! Can you recognize a change in yourself? What kind of an individual have you become? In looking back over the school year, do you feel you have conscientiously strived to develop yourself as a sincerely interested and desirous individual, impassioned with the zealous quest for succeeding in your many endeavours; having great compassionate concern for those persons you've come in daily contact with? If you can positively identify yourself as one who has set out to make this life of yours a better one, and this world of ours a better place to live in, then you can feel sure you've not only changed, but you've influenced others to change also.

Now then, what has all of this got to do with drumming? Well, as we move

through this world of ours today, it becomes quite apparent, that if one is to become successful, one must be definitely aware of all persons with whom he comes in contact. Also, one must work within himself to become a person who positively strives for earnest endeavours. Because music is so much a part of our everyday life, for those of us who participate in its performance, we must realize the responsibility we have to music and those it serves; also, to those who participate in music with us. As a drummer, you are a member of this music team, and what kind of a participating member have you become, or are becoming? It's summertime, and now is a good time to re-evaluate yourself; not only as a drummer, but as a responsible individual to society.

Programs

E. L. Masoner, director of the Foss-ton Drummers (high school percussion group) presented a concert March 17th

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LEADING THE FIELD IN QUALITY FOR 32 YEARS

entitled "Panorama Of Percussion", in which was presented nineteen musical selections from Calcutta to Glocia Morra, done entirely with percussion instruments. In writing to her, I find the group rehearses once a week for about an hour and a half, and that they travel quite extensively. Again, I'm proud to recognize this group for its outstanding work with its devoted interest to their particular field, percussion.

Paul Price, director of the Manhattan School of Music Percussion Ensemble, presented six NEW works at the 4th Annual Concert on March 14th: *Paramax for Percussion*, Hal Schaefer; *Three Short Dances*, Keisuke Ajiro; *Bali*, David Gordon; *Two Pictures for Percussion*, Dr. James Sutcliffe; *Improvisation*, Michael Colgrass; and *Suite* by Jose Ardeval. This makes a grand total of seventy new percussion works that have been introduced by Paul since his taking residence at the Manhattan School of Music. A very creditable record, deserving of estimable recognition.

Caught In The Act

Issac "Red" Holt, a fantastic, musical jazz drummer, playing with the Ramsey Lewis Trio, swings from the heart. Red plays with tremendous discipline, running an improvised riff from the snare and high tom, to tambourine, cymbals, temple block, muffled drums, triangle, and back to snare and tom-tom. He also makes use of the other traps with the same discriminating taste. In addition, he has a double tambourine sequence he follows that is just plain great, when working out a composition with Lewis

at the piano. The combination is, 'too much'.

Recordings

Music Minus One has come out with some new volumes for drummers. These, MMO 4003-Eight Men In Search Of A Drummer, MMO 4004-Drummer Delights, and MMO 4005-Blue Drums are very good, and again provide the drummer with actual jazz backgrounds, complete with a book of parts for amateur and professional; each, \$6.95. Why not write them: Music Minus One, 719 Tenth Ave., N. Y. 19, N. Y.

Review

"Charley" Wilcoxon has a new book out on the market, entitled, *Rolling In Rhythms*; price, \$3.50. A writer of many fine methods and study material, "Charley" is recognized by many a fine teacher, and can be reached at 349 The Arcade, Cleveland 14, Ohio.

Manufacturer

The Eames Drum Company, 6 Drummer Lane, P. O. Box 441, Wakefield, Massachusetts, has sent me a copy of their catalog in which they specialize in "Fincraft" Custom-Made Drums. They handle a complete assortment of accessories to their drums and offer expert repairing, rebuilding, and refinishing services. Perhaps you've been looking for Rope Tension Drums. Well, they make 'em. Why not write them of your needs. They're also good on trades. Inquire now.

In the meantime, have a good summer.

The End

CFMIC Now Has Silver Keys

(Continued from page 6)

uct. The new model is called the SR-13. Information and Free Catalogs are available upon request. Write: Carl Fischer Musical Instrument Company, 105 East 16th Street, New York 3, N. Y.

Jr. High Band and Orchestra

(Continued from page 23)

ing the uselessness of a mere listing of selections without regard for the quality of performance. With this in mind I would be happy to submit such a list to any director upon request.

The End



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FABULOUS

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feel!**

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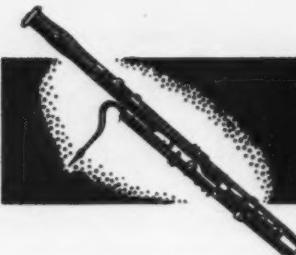
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By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

Publishers should send all material for review direct to Mr. Organ.

True — Summer is a time for vacation — vacation from your usual indoor routine of school — but it should not be a complete vacation from our instrument. There are many hours in the day and a portion set aside for practice on our individual instrument is advisable for the student expecting to continue his band work during the school year.

June brings a potential let-down — Spring Festivals are over, studio recitals have been played — the last band program is over and all are in line for a change in the fall. Some will move forward to a new group, a new school and perhaps new work. But instead of a feeling of finish, let June be a time of Expectancy.

Students of a certain proficiency are never denied participation in a school group, as your band director appreciates the student who advances technically and musically outside of band rehearsal time. Will you, as an individual, raise the standard of your own proficiency on your instrument during the summer school vacation? Summer is an excellent time to take some private studio lessons or to attend a summer band camp. An improved technic on your instrument will be of benefit to your standing in the next year's band group. Should we make this our obligation, the harvest reaped can be most gratifying.

Double-Reed instruments are an essential part of music and band directors are availing themselves of opportunities for further knowledge pertaining to these instruments so as to be of more help to the student during the school year. Such is the reason for holding "Double Reed Clinics" for double reed students and band directors.

My crusading, along with other double reed teachers throughout the country for the betterment of double reed instrument performance, has proved interesting and provocative. My long years of work as double reed performer and instructor has merely intensified the belief that more and better players of double reed instruments in every community is an asset. Also the requisite of certain basic principles necessary for better performance is essential. It is always my earnest desire to help students and band directors to better under-

stand the double reed instruments and so perhaps natural that one is particularly interested in the playing and teaching of his own instruments.

I have said for sometime that there is an increased interest and activity in double reed instruments. So you can imagine how delighted I was on a recent trip of some four thousand miles to the southern states to find a concert scheduled in McAllen, Texas on the border of the United States and Old Mexico on the Rio Grande River. The concert band of North Texas State College on Tour was playing in the lovely auditorium of McAllen's Municipal Building with Maurice McAdow, an extremely capable Conductor.

It was a very enjoyable concert. I was tremendously interested in a very fine woodwind quintet presented as a feature number. The traditional woodwind quintet — Flute, Oboe, Clarinet, Bassoon and Horn, doing the first movement, *Allegro* from the "Trois Pièces Breves" by *Jacque Ibert*. These students and their teachers or instructors are to be commended. Also, the Rhapsody for English Horn and Band, by Gordon Jacobs and arranged by Noah Knepper of N.T.S.C. faculty was an interesting contribution to the program.

These chamber music groups are not only interesting to the audience but are educational and should prove a fine incentive to the young people not only to study reed instruments for band but, it shows also the fine possibilities of double reeds for ensemble and solo work. May I congratulate the towns people and the colleges who bring this "live music" to the smaller communities in our country.

To the people who live in the north, flowering shrubs and flowers seem mar-

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velous in early March and so it was a delightful visit I had with my friend Luther P. Hines in the lovely courtyard of his home in Vieux Carré in New Orleans with the palms and rare shrubs and warm breezes from the gulf. It was also an interesting visit as we sat in the patio and discussed reeds and reed cane and examined several types of cane which he imports. There is nothing as interesting to a reed man as discussions of reed cane and reed trims. Hines reed cane and reeds are well known as he has been an importer of French cane for a number of years. The trials and vicissitudes of importing are varied due to a shortage first caused by the hard freezes in (1955-56) in France. Then the breaking of a large dam (Malpasset 1959) caused a great loss of cut and stacked cane. So French cane, which is used extensively, has been scarce for some time. We professionals appreciate importers who make a specialty of fine cane for reeds, for our instruments require well made oboe and bassoon reeds, and good cane is the first essential for good reeds.

Note of Caution

For you players who are planning to attend a summer camp — Is your instrument in good playing condition? A checkup on your instrument will be to your advantage. A minor adjustment before going to camp may save time during rehearsal for you and your band director. Some camps have a repair man who can make minor adjustments, but a major repair job consumes time. If possible do not waste your valuable rehearsal time at camp because your instrument is in poor playing condition. One bad instrument spoils the work of an entire group, and the discouragement it brings to the individual player is bad psychology. Don't let it happen to you.

If your instrument is in good playing condition and you yourself have an adequate facility on your instrument, then the specialist who is brought in to teach at the band camp can be of real service to the student. These teachers are all specialists in their particular line or instrument.

I am looking forward to an extremely busy summer and may I take this opportunity to wish all of you good people the best of everything during the summer season — Have a good time.

So long for now. Hope to see you again in the fall.

The End

Highway accidents killed 38,000 persons and injured 3,078,000 on U. S. Highways during 1960.

High School Stage Band

(Continued from page 25)

ber of school dances and all proceeds are then placed in the band fund. Through this fund payment is made on set designs, dance band stands, lights, mutes, and other special equipment. Most schools would pay for this equipment and yet it is the duty of this organization to be self supporting to a certain degree. More pride is built on working toward a goal. The renting of tuxedo jackets and accessories is provided for through this fund. After the night production and assembly, the dance band or stage band functions as it did at the beginning and that was as stated, to give an over-all music education.

Standards

There are many standards that can be set up by the director and many have been stated previously. A standard instrumentation should be maintained and, as known by all the dance band, usually numbers 14 — 3 trumpets, 3 trombones, 5 saxes, and 3 rhythm. However, the stage band affords one the opportunity of greater expansion and utilization of personnel. There were thirty-eight participants in the stage show presented this year. This in itself distinguishes the stage band from the standard dance band. The break-down, which incidentally any director can incorporate, is seventeen in the regular group, two solo vocalists, a male quartet, two announcers, three dancers, and a special group for novelty selections, group dancing, etc., which numbered eleven. Each alto saxophone and tenor saxophone player was required to also play clarinet, and all trumpet parts were doubled, an alternate drummer was with the group at all times, and when available two piano players were used.

It is noteworthy that from this large group encouragement is given to have smaller groups, combos, dixieland, and student conducted groups. This may seem like an over-emphasis, but actually it only accepts in our society the place modern dance music has attained.

A complete music program can only be a reality when the stage band has become an integral part of the music department and the educational experience of this medium is presented and made available to the student.

The End

Cover Photo

BRASS SEXTET . . . This ensemble is capable of playing a large and varied program of music due to its instrumentation. The standard instrumentation for Brass Sextet is trombone, French horn, tuba, baritone, and two cornets (or trumpets).

This month's photo shows the outstanding ensemble from the internationally famous Joliet Township High School Band of Joliet, Illinois which is under the direction of Mr. Bruce Houseknecht. The young men in the photograph are, (l to r): Nicholas Seehafer, trombone; Norman McDonald, French horn; William Keck, tuba; Martin Maske, baritone; David Fenoglio, second cornet; and Lewis Fletcher, first cornet.

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By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

Did You Know That . . .

E. H. Morris & Co. has just issued SATB, SSA, and TTBB arrangements of HEY, LOOK ME OVER . . . Hansen Publications, Inc. has just done the same for CALCUTTA (*sans* the male chorus arrangement) . . . The same publisher sort of specialized in choral arrangements of the latest pop tunes. Other hot releases include ANGEL ON MY SHOULDER, and SAILOR . . . Frank Music Corp. has just issued SATB and SSA arrangements of several of the fine tunes from THE UNSINKABLE MOLLY BROWN, including DOLCE FOR NIENTE, IF I KNEW, I'LL NEVER SAY NO, and I AINT DOWN YET . . . Prentice-Hall's new voice book FUNCTIONAL LESSONS IN SINGING now includes an LP record illustrating the songs used in the book . . . A listing of more than 350 songs for the adolescent voice is now available for \$1.00 from Helen Steen Huls, St. Cloud State College, St. Cloud, Minn. . . She'll send you a brochure if you will write her . . . VOLKWEINS SEVENTH ANNUAL CHORAL MUSIC READING CLINIC will be held June 28 and 29th with Gerhard Schroth conducting. If you are anywhere near the Pittsburgh area don't miss Gerry Schroth. He's the BEST! . . .

A little book called HOW TO SECURE COPYRIGHT by Richard Wincor will tell you all about those mysterious copyright laws and how easy and dangerous it is to break them. Order directly from Oceana Publications, 80 Fourth Ave., New York 3, N.Y. It costs one buck . . . CHOIR POSTERS stressing such things as rehearsal manners, posture, vocal technique, etc., are available from Abingdon Press in Nashville, Tenn. You get 16 posters prepared by Mary Montgomery for a dollar . . . A new choral conducting book is on the market, CONDUCTING CHORAL MUSIC by Robert L. Garretson, published by Allyn and Bacon . . . a very practical book . . .

Reprints are now available for the penetrating speech by Finis E. Engleman for the Eastern Division 1961 meeting of MENC, held in Washington, D. C. Mr. Engleman is Executive Sec-

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

etary for The American Association of School Administrators . . . The speech is called MUSIC AND PUBLIC EDUCATION. It's well worth 50¢, and you can get a reprint from MENC, 1201 Sixteenth St. N. W., Washington 6, D. C. . . The new issue of JOURNAL OF RESEARCH IN MUSIC EDUCATION looks fascinating, especially the article on the Drake Musical Aptitude tests . . . DATA-GUIDE Inc. now puts out those solid plastic reference charts on Music Vocabulary and Music Theory. Most good book stores have them . . .

The AMERICAN CHORAL DIRECTORS ASSOCIATION is growing by leaps and bounds. The recent meeting in Columbus proved again there is a real place for this kind of an organization. If you are the type of person who wants a green and growing edge to your chosen profession, your \$6.00 per year membership will help make the soil much more fertile. Write this column for more information and an application blank . . .

Tracy Music Library, 37 Newbury St., Boston, Mass., has a new book out called HOW TO PUT ON A MUSICAL AND MAKE A PROFIT. Lots of good tips and organizational help . . . it's a paperback, so should be inexpensive . . . You can decorate your rehearsal room with some wonderful, free travel posters. Makes a nifty (and welcome) change. Send 50¢ to Bruce Miller, Box 369, Riverside, California, for a little book called SOURCES OF FREE TRAVEL POSTERS . . . If you'd like to know what goes on in Chicago, you can get a monthly pamphlet that really tells all from the Chicago Association of Commerce and Industry, 30 West Monroe Street, Chicago 3, Ill. The Association will send you a printed pamphlet HEADLINE EVENTS IN CHICAGO every month for 50¢ a year . . .

Your fall choral program will be a lot more fun with a group of novelties instead of the usual one or two lonely

pieces . . . Here are a few that make excellent programming . . . ROCKIN' RED WING, SATB, #A-595, Shawnee Press . . . POPCORN CARNIVAL, SATB, #312-40415, Presser . . . MATTHEW, MARK, LUKE, and JOHN, SATB, #418, Mills Music . . . HICCUP, SNICUP, SATB, #417 Mills Music . . . REUBEN AND RACHEL, SSSSA, #4106 Kendor Music Inc., Delevan, N.Y. . . . A MAN'S BEST FRIEND, TTBB, #C1282, Chappell . . . TOM, TOM, THE PIPER'S SON, SATB, #81263 Harold Flammer . . . WON'T YOU MARRY ME?, SATB #A593 Shawnee Press . . . THE BIG BRASS BAND FROM BRAZIL, SATB, #A592 Shawnee Press . . . HE PLAYS IT CRAZY, SATB, #R3373 Remick Music Corp. . . . RIDIN' IN THE BUGGY, MISS MARY JANE, SATB, #LC103 Plymouth Music Co. . . . and the wildest one of all NONSENSE RHYMES by Edward Lear set to music by Karl Dofnatzki. This is a complete book of Limericks with full program notes on each piece . . . for solo voice (medium) and piano accompaniment . . . \$1.50, Galaxy Music Corp. . . .

Boosey & Hawkes, Box 418, Lynbrook, L.I., New York, is issuing a new SATB with brass and tympani called FANFARE FOR A FESTIVAL (All Praise to Music) by Ron Nelson. It's not out yet, but should be very soon. If you are looking for a brand new number for mixed voices, easy, but wonderfully brilliant, to use as a festival opener, you just can't miss with this one. Write the Editor, Mr. Gerald Sears for a free copy when it comes out . . .

Some new books that you could order for your library . . . BRAHMS, HIS LIFE AND WORK by Karl Geiringer (Doubleday-Anchor) is now in paper-back for \$1.45 . . . BERLIOZ AND HIS CENTURY by Jacques Barzun (Meridian Books) in paper-back for \$1.45 . . . ON STUDYING SINGING by Sergius Kagen (Dover Publications) in paper-back for \$1.25 . . . BEETHOVAN, LETTERS, JOURNALS, AND CONVERSATIONS edited by Michael Hamburger (Doubleday-Anchor) in paper-back for \$1.45 . . . THE BANQUET YEARS, the story of the *avant-garde* in France from 1885 to World War I, by Robert Shattuck (Anchor #A238) at \$1.45 . . . A COMPOSER'S WORD by Paul Hindemith (Anchor #A235) at \$1.45 . . .

Your choral correspondent will be teaching again this summer at the UNIVERSITY OF WISCONSIN SUMMER MUSIC CLINIC from June 18 to July 15th. If you are looking for a top-notch (naturally we are prejudiced)

(Turn to page 50)

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Books

Grout, Donald Jay. "A History of Western Music". 742 pages with illustrations. Published in March, 1961 by Norton Company at \$8.95.

"The history begins with a consideration of music in ancient Greece and continues through the first half of the twentieth century. Trends in music and styles of composers are explained both as stages in the development of a fine art and in terms of the cultural environment.

ment. Embellished by more than 100 brief musical examples and many reproductions of portraits of composers, drawings of musical themes." A useful book for serious students on an advanced level.

Levine, Jack, and Iijima, Takeru. "What musical instrument for me?". Illustrated by S. Matsuda. 125 pages. Published by Sterling at \$2.50.

"The music teacher-authors encourage any child (even handicapped) who feels ready to play any of the different instruments — percussion, wind, brass or string, to find just the one he likes and for which he has an aptitude. The authors show how each instrument is played; they tell what to expect from it in the way of enjoyment, how it is used in an orchestra, band, or as an accompaniment to singing. Included are lists of recordings which feature each instrument. Also we find tips on how to rent, borrow or purchase an instrument."

Slenczynska, Ruth and Lingg, Ann M. "Music at your Fingertips". Published in 1961 by Doubleday Publishers at \$2.95.

A master pianist and one-time prodigy, Miss Slenczynska writes here as a mature performer and teacher and reveals her own techniques as she discusses methods of practicing, memorizing, and projecting the mood of musical compositions, acquiring a repertoire, and building a concert program. Her analysis of the ways in which famous pianists practiced would be helpful to amateurs. One chapter is on how to listen to music. Recommended.

Recordings

Vivaldi: "Concertos: for Bassoon and Strings in F, P. 305; for Strings, in D minor, P. 86 ("Madrigalesco"); for Woodwinds, Violin, and Continuo, P. 204 ("La Pastorella"). Sonata for Two Violins and Continuo in B flat. The New York Sinfonietta with Max Goberman, conductor. One 12 inch disc, Library of Recorded Masterpieces, Vol. I, No. 7. \$8.50 on subscription and \$10.00 nonsubscription.

This is a longplaying disc of top quality giving us works not recorded before. The Bassoon Concerto, played with skill

Record and Film Companies should send material direct to Mr. Freeland for Review.

and excellent intonation by Leonard Sharrow, and the Sonata seem to be well performed and understood showing great care and feeling. "La Pastorella" which is not a concerto but a quartet with the continuo, is distinguished by two fast movements, the first features a flute and a bassoon, and the other dance style with outstanding pedal point toward the end. The work for strings P. 86, is a prize piece with the slow-fast-slow-fast sections. It has beautiful church like themes with strong melody. The Performance is excellent and the recording is full-bodied and nicely distributed.

Adventures in Music, Grade I. National Symphony Orchestra with Howard Mitchell, Conductor. Prepared under the supervision of Gladys Tipton. One 12 inch RCA Victor Disc. #LE 1000, Long-playing and 45 rpm.

This is a recording prepared to be used with Grade I in school, to help young children learn to enjoy music. A Teacher's Guide is included with definite instructions as to the use of the recording as a beginning of a love for classical music. The Guide is very complete. The music is well selected with a first class recording. Among the selections we have the Bach: "Gigue"; Tchaikovsky "Dance of the Little Swans"; Shostakovich "Pizzicato Polka"; and Stravinsky: "Berceuse". The teacher serves as the Music Leader. Highly recommended.

Adventures in Music, Grade II. National Symphony Orchestra with Howard Mitchell, Conductor. Prepared under the supervision of Gladys Tipton. One 12 inch RCA Victor Disc. LE 1001, Long-playing (33 1/3) & 45 rpm.

The Third in this series of new records in a library for elementary schools. The teacher continues to serve as the musical leader, following a wonderful outline by Gladys Tipton and Eleanor Tipton in The Teacher's Guide. Each selection has a most helpful breakdown, such as I, Highlights of the Music; II, Additional suggestions; III, Background Information; Related Arts; Departure; It does not take a special music major to teach music to the small children of the early grades with the use of these recordings and fine Teacher's Guides. The music is expertly performed and recorded. Most highly recommended.

The Army Way. The Cadet Glee Club of West Point with Chief Warrant Officer Frederic W. Boots Director, John H. McKillop, Cadet Director and Cadet Rexford Good, Accompanist. Produced in 1958 by Vox Records #VX 25-700.

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The year 1958 marked the 30th anniversary of the Cadet Glee Club as an officially recognized extra-curricular activity of the United States Corps of Cadets. First formed with 25 members, interest in the organization has brought its strength to its present 200, of which 140 are from the three upper classes. The remaining 60 cadets form the Fourth Class Glee Club. Among the selections "On, Brave Old Army Team" by Egner; "The Blue Tail Fly"; "World War I Medley" by Whitcomb-Boots; "Onward Christian Soldiers" by Sullivan; "The Army Goes Rolling Along" by Arberg and "Dixie" arranged by Kenneth Whitcomb.

It is a pleasure to review and recommend to all a recording of men's voices of this high caliber.

Sousa Marches. Played by the Pride of the '48 Band. One 12 inch Stereo-Fidelity Record, #SF-4800, Somerset Dist. Contents: "Stars and Stripes Forever"; "Washington Post March"; "King Cotton March"; "Fairest of the Fair"; "El Capitan"; "Thunderers March"; "Semper Fidelis"; "Liberty Bell March"; "Manhattan Beach March"; "Hands Across the Sea".

This high fidelity concert of John Philip Sousa Band Marches represents in repertoire that which is generally considered the best of the composer's works. Hearing it in audio balance, the various sections playing all the separate parts as scored by Sousa. Through the marvel of maximum frequency range recording, enhanced with dynamic metered microphone placement, we have the true beauty of the music available.

Gabriel Faure. Complete Works for Piano Vol. 1. Grant Johannesen, pianist. One 12 inch Golden Crest Record #CR 4030. (220 Broadway, Huntington Station, New York).

This album will be a most welcome addition to the music library. Bringing together the ability of the celebrated American pianist Grant Johannesen and the beautiful, but little recorded piano works of Gabriel Faure.

The melodic beauty and subtle harmonic structure which supports this beauty seems almost inexhaustible. Johannesen, former pupil of Robert Casadesus and winner of several international awards for outstanding artistry in performance, is the logical person to perform Faure, as Faure, a famous pianist in his own right, demanded a pianist with a special talent for the works of Faure.

I have nothing but praise for the sound. It has plenty of sparkle and it is unusually lifelike. Highly recommended.

The End

Specifications Manual

(Continued from page 6)

sponsored by the Education Department of Scherl & Roth, Inc., world's foremost string craftsmen. It contains vital information and offers great help to everyone associated with the orchestra program in our schools.

Typical of its contents are the violin specifications. These cover the age of wood, finish, corner blocks, and other details that assure the purchase of fine string instruments. Similar specifications

are prepared for bows, violin, and viola cases, cello bags, pegs, chinrests, and strings.

Copies are available without charge by writing for "A Guide for Ordering String Instruments", Educational Department, Scherl & Roth, Inc., 1729 Superior Ave., Cleveland, Ohio.

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THE CLARINET CORNER

(Continued from page 8)

and piano, mixed woodwind trios, etc. The list is a well prepared one, annotated and graded.

Reviews of New Music

Preliminary Studies to "The Accomplished Clarinetist", Rudolf Jettel, Book 1, Book 2, each 2.50, Shapiro, Bernstein and Co. Inc., (666 Fifth Ave., New York 19, N.Y.), 1959.

A few years ago the works of Rudolf Jettel were discussed at some length in these columns. Prof. Jettel is a prominent teacher in Vienna and a member of the Philharmonic. His contribution to the clarinet literature, especially the advanced literature, is a significant one. These Preliminary Studies are not as challenging as the Accomplished Clarinetist but they are by no means easy. Number 1 of Book One presents a fast Allegretto in changing metres: 5/8-4/8-3/8-2/8 etc. This procedure may also be seen in numbers 3, 5, and 11. Fast finger work in 3/8 is required in #7, large skips in #10, and scalewise sixteenths in #14. Book Two opens with a moderato 6/8 featuring some tonguing; #4 is an Allegretto 5/8 while #13 is a florid Adagio changing to an Allegro 3/8-2/8. The fifteen studies of Book One, the fifteen of Book Two, offer good materials for the Grade 4-5 player. Modern Clarinet Practice, for B_b Clarinet Trio, Rudolf Jettel, 2.50, Book 1, Shapiro, Bernstein.

The volume is Book One of a collection of 17 studies in ensemble playing for three clarinets. The first part is in score form; separate books are published for the other parts. The arrangement of pages in the first part is a bit odd but soon solved. As to the music, there is a variety of selection. Not everything is fast. There is interest in all of the parts and the technique is never overly demanding. Grade 3-4 plus.

Bridal Song (from Rustic Wedding Symphony), Carl Goldmark, arr. for B_b Clarinet by Samuel Fain and Merle J. Isaac, Carl Fischer, 1.00, 1960.

The names of these arrangers are certainly quite well known. They have retained the key of the C.F. band edition, B_b. With the clarinet playing in C the fast a-b movement in the break occurs. This can be easily overcome by teaching the alternate B-natural ("A"-throat key plus first upper side key). The range is F#¹ to C³. The piano part is not difficult. Stress the ritards and the rubato playing. Grade 2 plus.

Candid Clarinets for B_b Clarinet Quartet, David Bennett, Carl Fischer, (55-62 Cooper Square, New York 3), 2.00, 1960.

The music lays quite well for clarinets, the concert keys being E_b and B_b. A Grade 3 group should be able to handle this one. The Maestoso opening reminds one of the composer's early Prelude and Scherzo. An Allegro 2/4 presents a tuneful theme. Most of the work is slurred but there are a few tonguing passages. Clearly printed score and parts.

Briefly Noted

To be discussed in the Fall are these interesting issues:

Teacher's Guide to the Clarinet — Nilo Hovey, Selmer.

Care and Minor Repairs of the Clarinet — Vito Pascucci, LeBlanc.

Quintet for Winds — Haydn (Reisman), Camara.

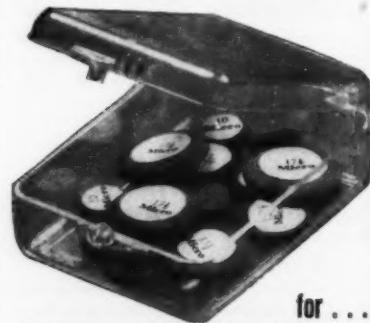
Prelude and Fugue for Woodwind Quartet — Frank, Skidmore.

Moravian Folk Songs for Woodwind Quartet — Robert Kurka (ed. by Eric Simon), Weintraub Music, and many other interesting items.

Have a nice summer and see you in the Fall!!

The End

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THE BRASS WORKSHOP

(Continued from page 11)

their bands. The expectation is for an immediate and complete change of tonal color from these players. The problem here is that the players themselves have become accustomed to the trumpet quality and strive mightily to duplicate it on the cornet! They will need some constant reminding of the darker and broader sound desired. Then ask your flute, oboe, and clarinet sections to vote for which instrument they prefer to work with! Invariably, they find that there is no longer a need to overblow the instrument and distort its quality (and intonation) in order to try to balance the cutting trumpet sound.

I hope many of the readers plan extensive activities in music during the summer. The many summer camps, the availability of good teachers, and the many outdoor concerts give us much in the way of opportunities to perform, listen, and to grow and enjoy rich musical experiences.

Have a wonderful summer — see you in the fall!

G. R.

The End

Flute Questions

(Continued from page 12)

To get more information concerning how Boehm felt about this key, I decided to go to the source itself, Boehm's original book on *The Flute and Flute Playing*. There has recently been published by McGinnis and Marx, a new edition of Dayton C. Miller's English translation of this great book.

First of all, Boehm felt that since all the other keys on his system of fingering were open, that the G \sharp should also be open. But this was in opposition to the old system of fingering used by flute players prior to Boehm's system. Some people being naturally just a bit lazy, decided it would be easier to have somebody invent a closed G \sharp arrangement rather than go to the trouble of learning a new fingering.

This closed G \sharp key was invented by a French flutist named Dorus. Boehm did not approve of this closed G \sharp key for other reasons too. One was that the Dorus key placed the mechanism on the opposite or outer side of the flute, which made it clumsy to handle. Boehm, not to be outdone, proved that he, too, could construct a closed G \sharp key which was more satisfactory. He made very few of these closed G \sharp flutes, and there is only one known as of now.

Boehm felt that the complications in key mechanism resulting from the closed G \sharp would far outweigh its advantages. He cited the mechanical aspects, the physical aspects of finger action, and finally the acoustical aspects.

Concerning the latter, there are many tones and trills in the high register of the flute that are better when the G \sharp key is open. The present closed G \sharp , as we know it today, is a duplicate hole placed on the bottom side of the tube. This duplicate hole is NOT the one I am now referring to. The key that will make certain tones sound better when left open is the one that goes down with the third finger left hand (G) key when depressed.

Mentioned previously in this column, has been a split E key. This was invented to overcome the disadvantages of the closed G \sharp key . . . it allows the G \sharp key to stay open when playing high E. Obviously, the mechanism becomes even more complicated.

So here we can pose this question: if confronted with an open G \sharp flute that is otherwise satisfactory, should it be converted to closed G \sharp or discarded? I would say no, go ahead and use it. It is not difficult to find a fingering chart which will show the small differences in fingering. One that I might mention is in the *Eck Method for Flute, Book I*, by Emil Eck, published by Belwin.

Music Review

C. L. Barnhouse Co., of Oskaloosa, Iowa, have a new Junior Solo Series written especially for elementary and junior high school students. They are published not only for flute, but also for other instruments. As indicated by the titles, they should have great appeal to the students. These are also listed as grade one, although, if taken in cut time as indicated in some, they would prove to be more difficult. I would suggest that the first three be graded as one and the last three be graded as two, due to rhythmic problems. All are priced at 80¢ per copy.

Ye Traveling Troubadour by F. H. McKay

The Powdered Wig by F. H. McKay

Dream Waltz by F. H. McKay

Hernando's Holiday (Tango) by F. H. McKay

Buckboard Blues by F. H. McKay

Jig for Jeanine by F. H. McKay

Modern Music for the Flute, Book I, arranged by Paul Stromgren, published by Hansen Publications, \$1.50

These are some modern jazz tunes arranged for flute solo or duet and piano. Junior and Senior high students alike always like to play this type of music, so here they are nicely arranged. The piano accompaniment, incidentally,



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indicates the chords, so that this could be accompanied by someone who doesn't read music by note but by chord. Paul Stromgren is a flutist and teacher who also is the Presto Music Service, Importers and specialists in flute music.

Sonata Appassionata in F# Minor for Flute Alone by Sigfrid Karg-Elert, Opus 140, Presto Music Service, Box 10704, Tampa 9, Florida.

In the original edition of this and the Caprices, there are frequent directions given by the composer in German and Italian. In this edition, they are in English, which should help clarify things to the student who can't always seem to find the logical meanings. This sonata is difficult and takes some imagination and musicianship to sound good. Definitely good college material.

Three Short Constructions for flute and piano by David Reck, Southern Music Company, \$1.50.

First Flute Sonata by Claire C. J. Polin, Southern Music Company, San Antonio, Texas, \$2.50.

The two compositions mentioned above are a part of Southern's Contemporary Wind Instrument Library. These are quite dissonant and difficult rhythmically and technically. Recommended for college flutists.

The End

The Choral Folio

(Continued from page 45)

three week choral, band, or orchestra camp for your students, look into this one. It's one of the best, and your students live in the most beautiful dormitories anywhere. About a hundred dollars for the three weeks for everything. For further details write University of Wisconsin Music Extension, Summer Music Clinic, Madison, Wis. You'll get a complete brochure.

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ing that you read us, and we are most gratified when you take the time to write and tell us about it.

HAVE A NICE SUMMER . . .

WR

The End

Must Learning Be Fun?

(Continued from page 18)

albeit by the skin of their teeth. The highest group will be motivated to work to keep their high position. They are accustomed to being way out in front — they do not want the gap between them and the lower ones to narrow. If one depends upon the ability of the highest group alone, they become discouraged at being so far ahead of the others and having to sit still while they are painfully coached. It is these top students who often leave in their senior year, having found greener pastures in high offices in student council, cheer-leading, debate or dramatics clubs and other activities, depending on the size of the schools. Ah, but these medium groups: the mediocre to whom American schools are reputedly geared: if these may be inspired, compelled by any means, whether it is scorn, sarcasm, the merciless pointing out of faults, encouragement, praise, (the wise teacher will know the correct blend of all of these), also which students respond best under such treatment. We all have students who respond quickly with no more than a look in their direction, others require much more energy in both tongue and limb before they will perform to their maximum. Whatever the means, these people should be made to produce — in all field of endeavor. We have gone overboard with the personal touch. Let us explore for a moment the statement that students perform well for teachers they admire and respect. While this is undoubtedly true it transpires in the reverse order. The good teacher compels the student to do his best, at this point he neither admires, respects, nor even likes this mean teacher. Then, as he sees his performance, he gains new self-respect, a new interest in performing, and finally respect and even genuine love for the teacher who has brought this about.

How many prominent business-men and successful people look back on a teacher in their schools who scolded, frightened, forced them to do their best, to produce, to think, to study, to succeed! They think back on her with affection, mingled with fear and rever-



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ence. They are a popular group. Their principles appeal to us either by scratch of this tribe and genuine sentiment pains to be activated by motivated obey traffic law. We avoid looking things we

While prime model pupil-teacher must classroom students show faith as but continually should stay possibly value? His skills we that is very inexperienced. Teachers there are them as no reason and personal manners children, nor her believe will swim tude toward. They studied skills to changing perpetual greater, education son is going through interest teacher is indeed students motivation, to learn for excuse to get an shamed face dare to arrive to be able to

When toward can save tried to us, our unders

ence. These teachers were not running a popularity contest for themselves. Their primary objective was not to appeal to the students as individuals, either by attitude or appearance. Yet, to scratch the hardest and most reserved of this tribe, one invariably finds a deep and genuine love of young people, a sentiment and softness this person is at pains to conceal. We are not all motivated by soft reasons or love. I am motivated to buy license plates and to obey traffic laws through fear of the law. We are all motivated by a wish to avoid looking foolish in many of the things we do.

While it is true that interest is a prime motivator, and there is value in pupil-teacher planning, still the teacher must not lose her identity in the classroom. She is still the expert. Students should accept some things on faith as being valuable, and not be continually querulous as to why they should study this or that. How can they possibly know at their age what is of value? How can any of us know the skills we may need tomorrow? Surely that is why experienced adults teach inexperienced children.

Teachers are certainly human, and there are good and bad people among them as in other professions. There is no reason to believe that a thoughtful and personable teacher would leave her manners at home when dealing with children, nor yet her reasonableness, nor her interest in them as "people". I believe that in the coming decade we will swing more towards a tougher attitude towards learning and accomplishment. There is so much more to be studied and learned, so many more skills to acquire, and old concepts are changing, history and science books are perpetually out of date. Competition is greater, more and more jobs require education so that the uneducated person is greatly handicapped. We cannot go through life "learning for fun". An interest in a subject is important, the teacher who can make a subject "live" is indeed a gem, but individual students must learn to control their attention, to discipline their thinking, to learn for retention and later recall. An excuse such as "I read it but I didn't get anything out of it", should be shamed out of existence for the bare-face day-dreaming it is. We must learn to marshal and organize our thoughts to arrive at educated opinions and to be able to make sound decisions.

When education as a whole moves towards this goal, we music teachers can say we knew it all along, and tried to practice it. Unfortunately for us, our administrators have not always understood how work and fun must go

hand in hand in our subject, or how careful practice of an instrument must come before any real enjoyment is possible. When this millennium comes, I think we may find ourselves better understood and appreciated, and perhaps get along better with our principals and teachers with whom we must deal every day.

The End

There's No Indispensable Man

Sometime, when you're feeling important!
Sometime, when your ego's in bloom;
Sometime, when you take it for granted
You're the best qualified in the room;

Sometime, when you feel that your going
Would leave an unfillable hole,
Just follow these simple instructions,
And see how it humbles your soul.

Take a bucket and fill it with water,

HAVE YOU MOVED?

If you have moved, or are planning to move, be sure and notify us of your old as well as your new address.

Put your hand in it, up to the wrist;
Pull it out; and the hole that's remaining,
Is a measure of how you'll be missed.

You may splash all you please when you enter,
You can stir up the water galore,
But stop, and you'll find in a minute,
That it looks quite the same as before.

The moral in this quaint example,
Is do just the best that you can;
Be proud of yourself, but remember,
There's no indispensable man.



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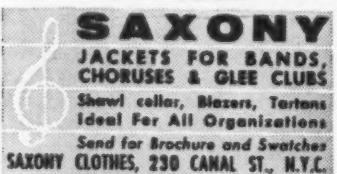
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Band Music Laboratory

(Continued from page 14)

cian, has provided for the advanced band a stimulating and challenging work. The individual parts are difficult and will require close attention. After a six measure introduction (4/4), the music proceeds on its brisk pace (2/4). There is much shifting of tonality in this music which is sparked with contemporary freedom and flavor. Class A.

Tonadilla, Choral Prelude, Leroy Ostransky, Rubank (5544 Armstrong, Chicago 30, Ill.), FB 5.00, SB 7.50.

An imposing introduction leads into the central theme, a Portuguese melody. The folk song appears first in the saxes, then the low reeds, and finally the cornets and upper woodwinds. The simple melody thereupon receives coloration and elaboration. Effective cross cueing and reasonable ranges make this effective for the Class B (C) group.

The Town Crier March, Leonard B. Smith, Bandland, \$5.50.

This traditional type march has some interesting counter melodies; snatches of familiar melodies will be easily spotted. Some of the florid woodwind passages are technical and there are a few high notes. Clear printing on concert size paper. Class B.

Jurisprudence March, Leonard B. Smith, Bandland, 5.50.

March. The composer, unlike many, is concerned with details of voice leading and correct resolutions. There is some interesting bass work and some extended brass work. Here is another fine sounding Smithed brass ranges. Class B.

New Horizons Concert March, Harold

L. Walters, Rubank, FB 5.00, SB 7.50, 1961.

We find fairly clear one page, concert size parts; the ranges and technique are moderate. The trio begins softly in the brass. Here is a full sounding march sure to please the Class C group. By DK.

Diamond Jubilee Concert March, by Karl L. King, Barnhouse (Oskaloosa, Iowa), FB 5.50, SB 7.50, 1961.

For the publisher's 75th anniversary, Mr. King has arranged a medley of seven of his famous march strains. These are not simplified versions but the real thing. You will recognize tunes from Gateway City, Hosts of Freedom and others. A few high notes in the cornet. Class C. Hearty congrats to Barnhouse. By DK.

Alouette March, arr. by Jimmy Carroll, Hal Leonard (Winona, Minn.) FB 5.50, SB 8.00.

Here is another in the March Along With Mitch series. The music is straightforward and uncomplicated. Class C and D. It would be nice to see C piccolo parts once in awhile instead of just the D_b. By BV.

The Little Shepherds March, arr. by Jimmy Carroll, Hal Leonard, FB 5.50, SB 8.00.

This is one of the March Along series. The ranges are safe and the printing clear and uncrowded on march size paper. Class C (D). By BV.

Frere Jacques March, arr. by Jimmy Carroll, Hal Leonard, 5.50, 8.00.

Also in the March Along series is this little number, simple and easy to play by Class C (D) groups. By BV.

Play and Sing, by Richard C. Berg, Edwin Morris 31 W. 54th St. New York 19, N.Y.) 1.00.

Here is a collection of songs for recreational group singing; it is also quite useful for the elementary pre-band program. Fingering charts are offered for flutophone, tonette, autoharp and others. Useful.

Many Tears Ago, Winfield Scott, Hal Leonard, FB 1.50.

The full sounding easy to play arrangement is printed clearly on march size paper. Class D.

Stars and States, Ralph E. Williams, Schmitt, Hall & McCreary (Park Ave. at Sixth, Minneapolis, Minn.), FB 4.00, SB 6.00.

The number can be performed in several ways employing chorus, band, and orchestra. Directions are given for the various types of performance. For that massed effort this edition will prove somewhat useful. Class C.

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Southern Music (1100 Broadway, San Antonio 6, Texas), FB 7.50, SB 10.50. The idiom of this novelty number is jazzy. Six separate percussion parts are provided. The music is lively in 2/4 (key of F). Class B.

The Three Jets, Chuck Bradford, Robbins Music Corp. (1540 Broadway, New York 36, N.Y.), FB 6.00, SB 9.00.

This bouncy number features a trumpet trio. Current jazz elements make this interesting and also somewhat tricky in spots for the band. Three decent players needed. Class C and up.

Holiday Parade, Dean C. Howard, Ken-dor (Delevan, N.Y.), FB 5.00, SB 7.50. There is a nice rhythmic swing to this alla-breve number in Bb. Probably it is best to conduct this in a light four. Nice for Class D.

Tympani Tom, Hugh Stuart, solo for tympani or tom-tom with band, Carl Fischer, FB 5.00, SB 7.50.

A pair of high and low pitched tomtoms can be as effective as the tympani. Certainly the solo is not difficult. A nice little number, two minutes long. Class C.

Selections from Greenwillow, Frank Loesser, arr. by Alfred Reed, Frank Music Corp. (119 W. 57th N.Y. 19, N.Y.), 12.50.

The arrangement is rich and in good taste, the playing time about 9 minutes (cuts are suggested). The printing is clear, the tunes nice, and the technique not demanding for the Class C group.

Vista "Caribbean", by James Ployhar, Byron-Douglas (6819 N. 32nd Ave., Phoenix, Arizona), FB 7.00, SB 10.00. The rhythmic background is the beguine pulse and this adds much to the excitement of the number. The arranger always keeps his group in mind, in this case the Class C band. A nice number, well arranged, and clearly printed with no crowding.

Study in Steel, Wayne Samaskar, Lake Publ. Co., FB 10.00, SB 15.00. Here is a new company to the scene and we wish them the best. The composer has set down his reactions of a visit to a steel mill. The percussion section will be busy. Although the ranges are generally reasonable, there are some cadenzas and demanding passages. For performance we would suggest program notes. Class B.

Hey, Look Me Over, Leigh and Coleman, arr. by Warrington, E. B. Morris, 2.00.

From the Lucille Ball musical show *Wildcat* comes this catchy tune, tutti scored into practical ranges on march size paper. Class C.

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By LARI HOLZHAUER
Executive Secretary
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R4, Box 306, Traverse City, Michigan

An excellent Accordion Clinic was presented by the VanderCook College of Music in Chicago on April 9th which was attended by accordion teachers and advanced students, band directors and others interested in the accordion.

Despite weather conditions — rain, sleet and snow, which became worse as the day progressed, there was a wonderful turnout for the Clinic.

The Clinic was presented by Mort Herold of Chicago, who is President of the Accordion Teachers' Guild and also heads the accordion department at VanderCook College. VanderCook College of Music recognizes the accordion as a major instrument and degrees may be earned there by accomplishing the spe-

cified work. VanderCook College of Music is fast becoming known for the fine accordion program it presents under the direction of Dean H. E. Nutt and Mort Herold.

The Clinic was scheduled to begin at 2 o'clock. Despite the inclement weather, by 1:45 P.M. the auditorium was already half filled. By 2 o'clock there was standing room only. This was gratifying and impressive and showed a determination of the teachers to come out in full force, in spite of weather conditions, in order to further their knowledge.

With but two short breaks, the Clinic continued until 5:35 P.M. The audience was most attentive and quiet. Questions were frequent and at the conclusion of the Clinic a fine question and answer period was enjoyed.

Though the majority of the audience was from the Chicago area, a very sizable portion was from out of town and even out of State. Many were in attendance from Iowa, Wisconsin, Michigan, and other states.

It was especially gratifying to hear many in attendance remark that their trip was well worthwhile, regardless of the weather.

Much of the Clinic material was of the type not found in books . . . the

kind learned only through experience and the audience apparently enjoyed this approach. So successful was the Clinic that Mr. H. E. Nutt, Dean of VanderCook College of Music, is considering the presentation of another Clinic very soon.

Accordion Conference Week, scheduled for the National Music Camp at Interlochen, Michigan the week of August 28th thru Sept. 4th is commanding much interest, not only in the accordion field, but among school music directors and educators in other fields of music.

Instruction for this week will be in charge of William F. (Bud) Kuehl, of Chicago. Mr. Kuehl is preparing a course of interesting work for teachers and students. Ample time will be allowed for recreation. During this post-season week at the Music Camp there will be other activities, including many High School Bands and their directors. Many visiting conductors will also be on hand. Mr. Kuehl is well known in the accordion field as an artist, composer, arranger — for accordion and other instruments. He is music supervisor in the public schools of Niles, Illinois and will receive his Masters' Degree from Northwestern University as soon as his thesis is completed. His work is very highly regarded by the instructors of Northwestern University.

Rates for this week at the National Music Camp are very reasonable. There is a \$10 registration fee. Rates for meals and lodging vary from \$33 to \$156 — depending on the accommodations selected.

Accordion Conference Week will be one of fine instruction and a wonderful vacation at the world's most famous Music Camp. Set in 800 acres of beautiful woods, with two beautiful lakes, hundreds of lovely buildings scattered throughout these woods, a large hotel, two large concert bowls, cabins, dormitories and many other buildings for various purposes — recreation of many types is available. Swimming, boating, tennis, picnics, walks in the woods — what more could one ask. Those attending may bring families or friends to enjoy this vacation with them. The rates for visitors are the same except there would be no registration fee for the instruction. The Music Camp is located 15 miles from Traverse City — a city located on Grand Traverse Bay, which is a part of Lake Michigan. The Camp may be reached by plane, train, bus — or by private car. The National Federation of Music Clubs has awarded a scholarship for Accordion Week to a student of Roberta Palmer of Battle Creek, Michigan. The Titano Accordion Company (Mr. and Mrs. Ed Traficante, of Minneapolis) will award a complete



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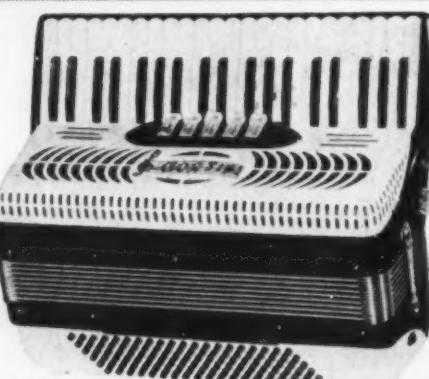
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scholarship which includes all Camp expenses and transportation up to \$100 and it is hoped a few other scholarships may be available. The method of awarding the scholarship will be determined later.

For information regarding Accordion Conference Week, write the National Music Camp at Interlochen, Michigan or Lari Holzhauser, Executive Secretary, Accordion Teachers' Guild, Inc., R. 4, Box 208, Traverse City, Michigan.

Leo Scheer, director of the Abilene Symphony Orchestra (Texas) will present his excellent Seminar on May 28th and 29th to the members of the Florida Accordion Teachers Association. It will be held in Orlando.

The festival presented by the Florida Accordion Teachers' Association, in St. Petersburg, April 15-16, was an interesting and lively event. Some 400 students participated in solos, duets, combos, bands, etc. The contests were held in the lovely Sorenson Hotel — the massed band and artists' concert was presented on the tremendous stage of the St. Petersburg High School.

The FATA is to be commended for the fine adjudicators they selected. Accordion artists Joe Biviano and Tony Mecca of New York were selected from the accordion field to adjudicate. The others on the adjudicating panel were:

Mr. Melvin L. Dean, Vice President of the Florida Bandmasters Association, Inc., who is director of band and orchestra of Boca Ciega Senior High School, St. Petersburg, holds a B.A. and Music Ed. degree; Dr. Harvey Maier, B.A., M.A. Ed. D., Professor of Music and Chairman of the Department of Music at the University of Tampa. He holds important positions in the Music Educators National Conference and has adjudicated at numerous festivals, including the Chicagoland Music Festival; Mr. John J. Von Szelski, director, theater and broadcasting Department, University of Tampa. He holds a B.S., M.S., Ph.D., and is a member of the Radio Network Committee, National Association of Broadcasters. He has served on the teaching staff of Purdue University and summer at the University of Minnesota; Mr. Roy V. Wood, a pioneer Florida music educator for 25 years, Director of Music in the Winter Haven Schools for 19 years, Past President of the Florida Bandmasters Association. He has served on numerous State Department of Education Committees, Teacher Certification and School Curriculum. He is a recognized adjudicator for the past 15 years, in and out of Florida. An impressive array of adjudicators.

The Accordion Teachers' Guild, Inc. will present its 11th annual Workshop in Chicago, July 14th, afternoon and

evening, and July 15th until noon, in the Monroe Room at the Palmer House. An outstanding workshop is planned this year to celebrate the ATG's 20th Anniversary. An outstanding array of lecturers, who will also demonstrate, includes Anthony Galla-Rini, famous artist, composer, and arranger, who is celebrating his 50th year as a professional accordionist; Mort Herold, president of the ATG, artist, composer and instructor, who heads the VanderCook College of Music Accordion Department; Mr. H. E. Nutt, Dean of VanderCook College; Anthony Aretta, whose music course is popular throughout the country; Leon Sash, foremost exponent of jazz and classical music, and others well known in the accordion field. All teachers and advanced students may enroll.

The ATG National Championship Contest will be held July 17th in Chicago (during NAMM convention week). An outstanding concert will be given by the ATG to commemorate its 20th Anniversary. Outstanding accordion artists will appear on the program. This will be an outstanding event for the accordion field. The winner of the ATG Contest will be presented on this concert and this contest winner will be eligible to enter the World Contest (Coupe Mondiale) which will be held in Italy in September.

The End

Sounding Off

By Charles Holt

Music Directors, Parents and School Administrators are invited to write to Charles Holt and tell him of their "pet-peeve". Address all correspondence to Charles Holt, c/o THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

My final "Pet-Peeve" for this school year will be on the subject of, "I don't have time to read". During my travels the past school year I have chatted with many school directors, including band, orchestra, and choral directors. One of the questions I have asked them is, "Do you keep up to date with what is going on in the music teaching profession by

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reading articles in professional magazines?" About 65% said they did, and of this 65%, the larger majority said THE SCHOOL MUSICIAN was the one professional magazine they rely upon to keep up to date.

What about the other 35%? Most of them said, "I don't have time", or 'I am sufficiently trained to take care of all my needs". Can you imagine going to a Doctor who had this kind of an attitude? If I were sick, and in need of an operation, I would want a Doctor who was right up to date on the latest techniques in the medical profession. If my car needs fixing, I want a mechanic who knows all about the latest mechanical improvements in the automotive industry. Is this not so with the teaching profession? As parents of young people, shouldn't we expect our music teachers to keep up to date in their profession? After all, they do consider themselves professional people, don't they?

Thus, I say to you music teachers, "Subscribe to at least one GOOD professional music magazine, and then READ IT. Naturally I believe that THE SCHOOL MUSICIAN is the number one professional magazine published. It has been in continuous publication for 32 years. Also, it is the official organ of four of the major music associations of our nation. It carries more clinical departments and a greater variety of feature articles, written especially for music directors and teachers, than any music magazine published, barring none. To you directors and teachers who do read THE SCHOOL MUSICIAN, my hat's off to you. I know that you are keeping right up to date on what is happening in the music teaching profession, and I know that your work continues to improve accordingly.

Just look what THE SCHOOL MUSICIAN did for a music teacher in Holland. Did you read that wonderful feature article in the May issue on "They Are making Holland Musical"? If this magazine can help a community in a foreign country develop a school band program, it should certainly help the other 35% who say they do not read a professional publication. Or is this wishful thinking? Perhaps it is!!

And now its time to say goodby. I want to thank the Publisher of THE SCHOOL MUSICIAN for letting me write this little column, "Sounding-Off" each month since September. If he so desires, and enough interest is shown in the magazines' readers, I will be back "at-it" again next September. In any event, have a real good Summer!!!

Very sincerely,
Charles Holt

Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

Random Thoughts

Have you been aware of music's part in the cold war? Van Cliburn's triumph in Russia, Marian Anderson's tour of the Far East, the Bolshoi tour here in America, along with Ostrich's concerts and other great Russian artists. Many university choral groups have made a variation of impressions in several countries of Europe, and the New York Philharmonic with Leonard Bernstein made an indelible impression in Russia. These performing groups have given an insight of the people of the country they represent that no other medium could quite duplicate, because a fine musical performance requires sincerity of expression and exposes the performers' sensitiveness to beauty.

It has not been only the great artists who have made a diplomatic contribution to world understanding, but also some very average musicians have done their bit. For instance, representatives of our country who are working in Europe and Asia have participated in instrumental groups, sung in choruses, performed as soloists and participated in small social groups in various musical forms that have brought closer understanding of different cultures.

Granted, it isn't necessarily the music that has brought this understanding, but the personalities of the persons involved in these activities, but it was music that was the common ground upon which these other values were found.

Music is such a normal part of living that we know of no culture, ancient or modern that doesn't respond to it. Therefore, it has been a means to demonstrate that fine qualities we admire in people exist, even in those we least understand. It was a revelation to many Americans that the Bolshoi Dancers of Russia were so sensitive to beauty, humor, and good taste . . . that they possessed qualities found in people of other countries we admire . . . and in ourselves.

The people of Russia were surprised that we have sensitive artists that are products of our own schools and conservatories.

It is fortunate, indeed, that these artists we have had representing us have

all demonstrated warmth and friendliness and even humbleness that has impressed the peoples of the world greatly.

Here has been understanding between peoples that could not have been obtained so pronouncedly in any other way.

When we say music is a universal language, we don't mean only in overcoming the conversational barriers that exist between people who do not understand the same vocabulary, but rather it brings out mutual feelings within one that makes for a more personal understanding. Herein lies the importance of music as a part of human development. While it does not necessarily have anything to do with winning a shooting war, earning a living, or contributing to our material life, it does have an important bearing on our intellectual outlook and sensitiveness to life in general about us.

In a little coast village in northern California, there is a pronounced feeling of contentedness among a large portion of the 700 inhabitants. While living close together with a better opportunity to know one another as personal friends and acquaintances has something to do with this, the greatest factor to their enjoying life together has been their indulging in the arts.

Musical talent of many varieties and degrees exists in this small town, and those who play are ready to share their talents with other townspeople. For instance, a restaurant was recently established by one who is interested in folk music. It is not uncommon to find some of the townspeople having dinner followed by a lesson on a recorder, or seeing the establishment closed for the evening to give a group class lessons on the guitar.

Someone who plays the piano enjoyably might be asked during his dining at this restaurant to play for the clientele. And he does! Group singing might ensue.

The number of people . . . adults, who yearn to play music in this small community is astounding, and they are having their opportunity. Some who once played in a school instrumental group are getting their instruments in playing order to return to music as a hobby.

Now, what has all this to do about the piano? Admittedly, this has been editorializing about music in general, but there is a point. Those who know and appreciate all kinds of music, those who can participate instrumentally or vocally have a means of world-wide communication no other activity offers. There are no age barriers, either. And those who play the piano, I believe, have a welcome-mat anywhere they might go, for they can entertain as a soloist, accompany group singing, or fill in for an instrumental ensemble. That is, if they have a modest command of the instrument. For this reason, it is suggested that people who enjoy playing music should include the piano as one of their accomplishments *as well as* the instrument that is their favorite, so that there is always a place for them with a musical group. Of course the piano, requiring a knowledge of rhythm, melody and harmony helps give one the maximum insight of all instrumental music that one playing only the violin or the clarinet does not have . . . or at least might not acquire in his study of a melody instrument.

The keyboard experience workshops with elementary classroom teachers demonstrates the power of the piano to help establish a greater understanding of music. So many classroom teachers have felt so inadequate in their teaching of classroom music, because they lacked musical knowledge of the basic fundamentals of it. Those music supervisors who have offered teachers help with music through the piano have found it to have been most gratifying.

This kind of help is not for the purpose of teaching the teachers to play the piano as accompanists to their classroom singing, though they will learn something about chording; rather, it is seeing the structure of music through the piano keyboard and to learn more about note reading.

We have talked off-and-on about this in our column, but each year about this time, the results veer up so vividly and favorably, it seems a shame that more music supervisors of elementary music don't know of the potential. For instance, a workshop was recently given in a small town in the state of Washington. Attending were classroom teachers of wide experience of many years. There were also teachers just ending their first or second year of teaching. All felt inadequate, and one thought she couldn't hear music.

Within two hours of discussion of scale structure, how key signatures are formed, how the basic chords are built, a transformed attitude was evident among these teachers. The young teacher who thought she couldn't carry a

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Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

Several readers have written indicating an interest in new materials for use with the clarinet, particularly in sectional practice. There are a great many methods on the market for the band in general which are arranged and composed for the purpose of expanding technique, rhythm counting and sight reading. Too few of them, however, can dedicate much of the book to the problems of the B_b clarinet, these to include tuning, fast passage playing and the use of alternate fingerings. Band directors who are fortunate enough to have sufficient time for sectional work as well as ensemble playing daily or weekly often want materials which will make the best use of the time available.

There is a new book on the market which will fill the bill rather nicely. It is designed to attend to the problems of ear training, auxiliary fingerings, scale intonation, tone quality, balance and blend as well as a basic primer for technique. The author has had years of experience as a high school band director, college band director, professional clarinetist and much sought after clinician. At present he is the educational director of the H. and A. Selmer Company.

Section Studies by Nile W. Hovey; published by Belwin Inc. in 1960.

GROUPS: The primary intent of the book is for the purpose of improving the B_b clarinet section of the school band and should be used in group or sectional work. It could be used effectively as a supplementary text to an individual or private study method of a comparable degree of difficulty.

RATE OF DEVELOPMENT is very realistic and well planned. The book is divided into seven units. Each unit in turn treats problems in auxiliary fingerings, tone production, etc. as listed above in the seven most common band keys. One of the values of a book so designed and written by an expert on the clarinet is that typical problem areas can be exposed and treated in detail. This is done in a well planned and logical order. The APPROACH to problems is stepwise. The foundational studies for tone production are worked very hard in each key. Mr. Hovey very wisely does not divorce tone production

Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

from playing in tune. Part of good tone production lies in constant attention to intonation and easy long tone exercises and cantabile melodies are introduced in each of the seven units and keys. With this type of approach to the overall problems the solutions should be realized readily. MATERIALS consist of examples for the use of auxiliary fingerings which will be used in each of the units. A great deal of attention is given to the matter of auxiliary fingerings. If the student is to develop a fluent technique the use of secondary fingerings must ultimately be an automatic response on the part of the player. Some of the fingerings will also serve to improve tone quality and intonation in specific usage. There are many three and four part arrangements of well known works all short and included for the purpose of listening and tuning. Each unit contains scales, arpeggios and intervals for the development of technique. Auxiliary fingerings are indicated at troublesome spots and where their use will benefit the player in various ways. All are very logically used and made clear to the student so that their usefulness will transfer well into actual band and orchestra literature. Too often students will work hard in perfecting an exercise or technique without the realization that its mastery is not an end in itself. One of the outstanding features of the book is that it contains many previously unpublished devices for checking section intonation. The student is given an opportunity to hear himself in relation to the rest of the section or group of players. He is encouraged to pay close attention to the processes of properly tuning the clarinet. Mr. Hovey makes it abundantly clear that proper tuning of the clarinet does not consist entirely in pulling or pushing in the tuning barrel in accordance with B_b concert or any other single tone.

RHYTHM TRAINING, one of our

usual categories in analysis of methods, is not a consideration in this book. The director must look elsewhere for materials dealing with this problem. There is plenty of material for training in precision and accuracy. ILLUSTRATIONS are very good and consist of a picture of the clarinet which is labeled for reference in the use of fingering indications throughout the book, and short auxiliary fingering examples that are demonstrated at the beginning of each unit. SIZE of book is standard 9x12 with medium large notation. The page is well arranged and uncluttered. LEVEL is arbitrary. Most directors would agree that it is not too early to use this book in the elementary school. The degree of results will depend upon the maturity of the players, but basic foundational training cannot start too early. Students who are introduced to these problems in the early formative years of their playing will not find themselves in a "technique bind" in high school. If the band director has any time at all for clarinet sectionals in the Junior High, this book is absolutely indispensable for that purpose.

COMMENTS: Mr. Hovey is a very thorough clinician and clarinet consultant who has studied the problems of intonation and tone production for many years in nearly every imaginable circumstance. He has a system of tuning by "triangulation" using triads which works very well. Some of the exercises he uses in this tuning system can be found in this book. The complete set of tuning exercises can be obtained from H. & A. Selmer or any of their dealers. The best results can be obtained from this book by using it as frequently as possible and in review. Parts should be switched around so that all players have an opportunity to play in all registers and to tune all notes. Mr. Hovey encourages students to become their own critics as early as possible on matters of tone production, intonation, balance and blend. He contends, and we hasten to agree, that each student can become a very helpful assistant, or, if he is never given responsibility, may always be completely dependent upon the judgement of the director. How frequently have we seen students play solos at the state finals where they had to rely upon the judgement of the piano accompanist to tell whether or not they were in tune! With proper use of this book early in the student's career, and with the author's helpful advice, a great step can be taken toward mature clarinet playing. We need materials like this for every instrument which can be used in class or group situations.

We would like to thank all the thoughtful readers and publishers alike

(Turn to page 58)

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Let's Look At Methods

(Continued from page 57)

who through the year sent letters of thanks, advice, encouragement and inquiry. The publishers have been kind in sending materials and methods for review. Thanks to you and we hope that your interest will endure. We will have time this summer to take on a new batch of materials and will welcome any that you would care to submit. It has been a pleasure to write for readers of THE SCHOOL MUSICIAN and we hope that it has been of help to many of you.

The End

No machine has ever been invented to make violins or paint great works of art, or make fine musical instrument cases. Only skilled, patient hands can do these things. **Lifton Instrument Cases** get more hand crafting than any other cases built in America.

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Let's Talk Piano

(Continued from page 56)

tune was surprised to learn she could play the three basic chords and correctly change them in accompaniment to a melody from her song text; several teachers were remorseful that so many years have gone by before they understood these basic things about music. "If they had used the keyboard when they were teaching us about music," many said, "we would have been able to do so much more for our pupils all these years!"

A supervisor in a California city is meeting with a group of classroom teachers to give them class piano lessons. They are having a good time, and they are thrilled in being able to apply their learning in their classroom music. They aren't accompanying the singing yet . . . some may never do so, and some will, but the ways of music are no longer a mystery to them. The keyboard is a means to SEE as well as HEAR what music is. Don't you think they will enjoy hearing music much more now? Don't you think they will enjoy teaching their music more? Don't you think the children will find music more meaningful? Indeed they will!

"So What"—Item

South of the Equator, all climbing vines twine from right to left. North of the Equator they twine from left to right.



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